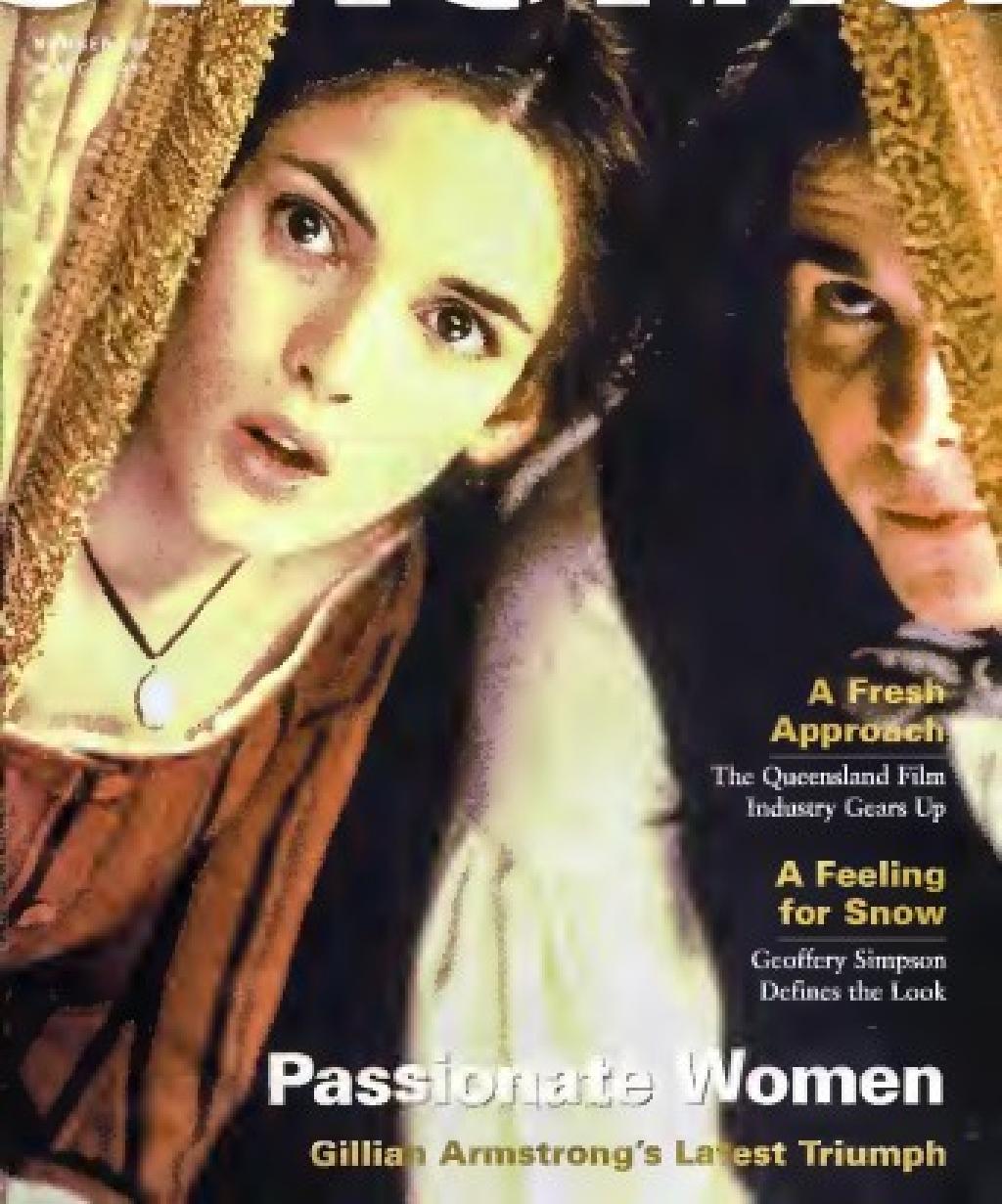


# cinema



**A Fresh Approach.**

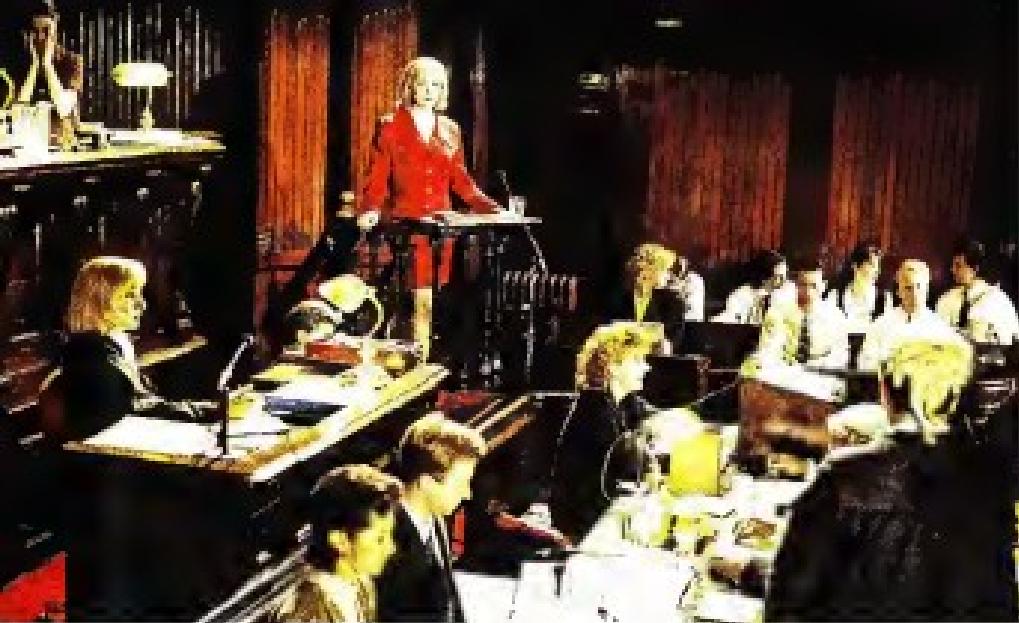
The Queensland Film Industry Gears Up

**A Feeling for Snow**

Geoffrey Simpson Defines the Look

## Passionate Women

Gillian Armstrong's Latest Triumph



# HALIFAX f.p.

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— L. J. L. —  
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## Old Novel, New Women

Margaret Smith talks to director Gillian Armstrong about her post-feminist version of the Louisa May Alcott classic, *LITTLE WOMEN*, and to DOP Geoffrey Simpson about a film which has already started people talking about possible Academy Awards. PAGE 4

The Department of Health and Safety at the University of Bristol has been carrying out research on ergonomics issues related to office environments. In addition, Bristol University has a number of other research groups involved in ergonomics.

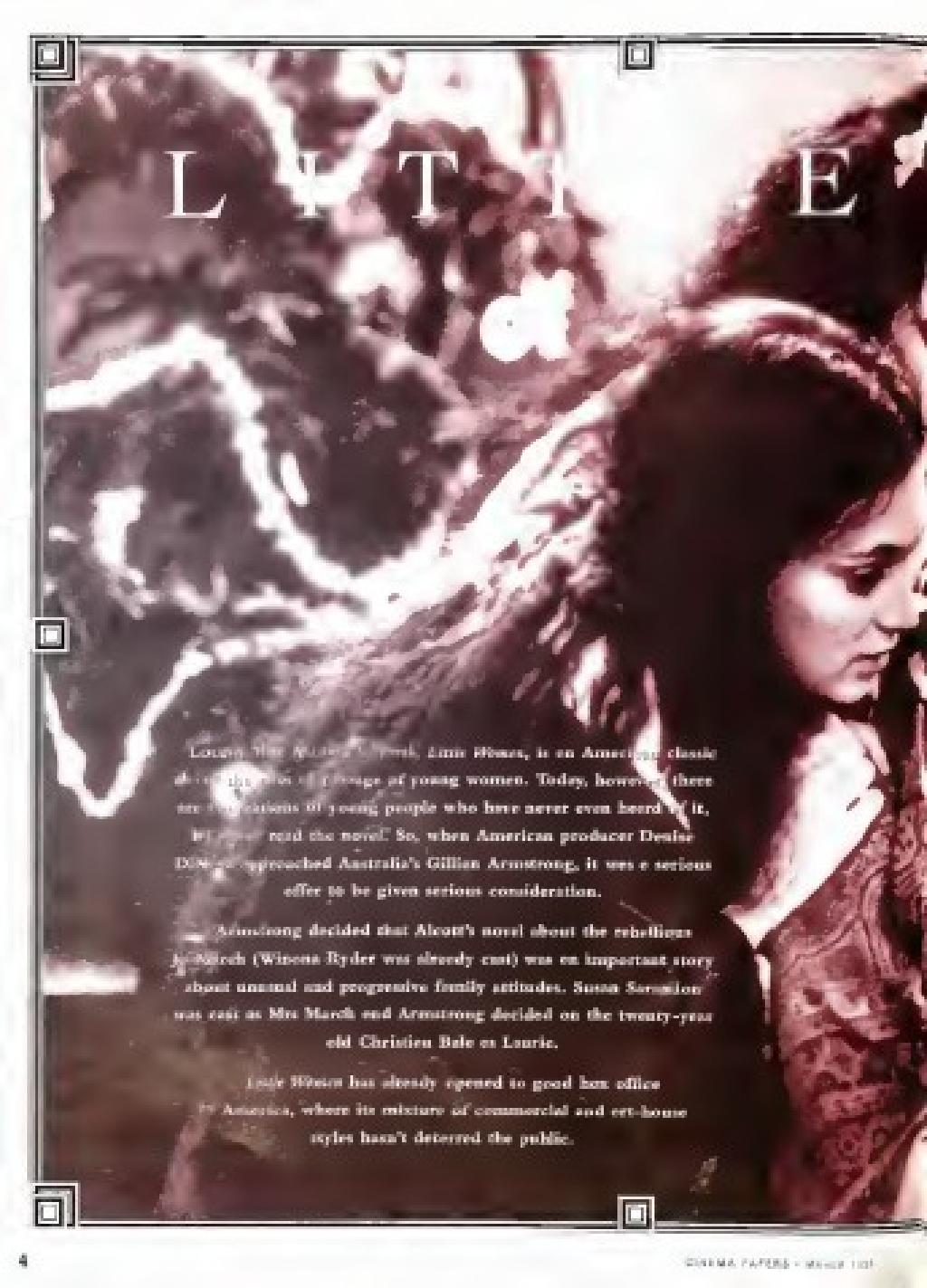
Deutsche Presse 11.10.1940, 20.10.1940, 21.10.1940  
Ausgabe mit einer Kritik an Churchill und seinem  
Kanzler Peter Mandel, der die "gewaltige, blutige und  
unmenschliche" Kriegsführung der Briten verurteilt.  
Durchsetzung der Friedenspolitik ist die einzige Lösung  
der Weltkrisen (vgl. z.B. "Bundespost Berlin" im Deutschen L.A.  
1940, 10.10.1940, 11.10.1940).

He began his career at the University of Illinois Urbana-Champaign in 1968, where he received his Ph.D. in 1972. He was a postdoctoral fellow at the University of California Berkeley from 1972 to 1974, and then joined the faculty at the University of Illinois Urbana-Champaign in 1974. He has been a professor of chemistry at the University of Illinois Urbana-Champaign since 1980. He is currently a member of the National Academy of Sciences and a fellow of the American Academy of Arts and Sciences.





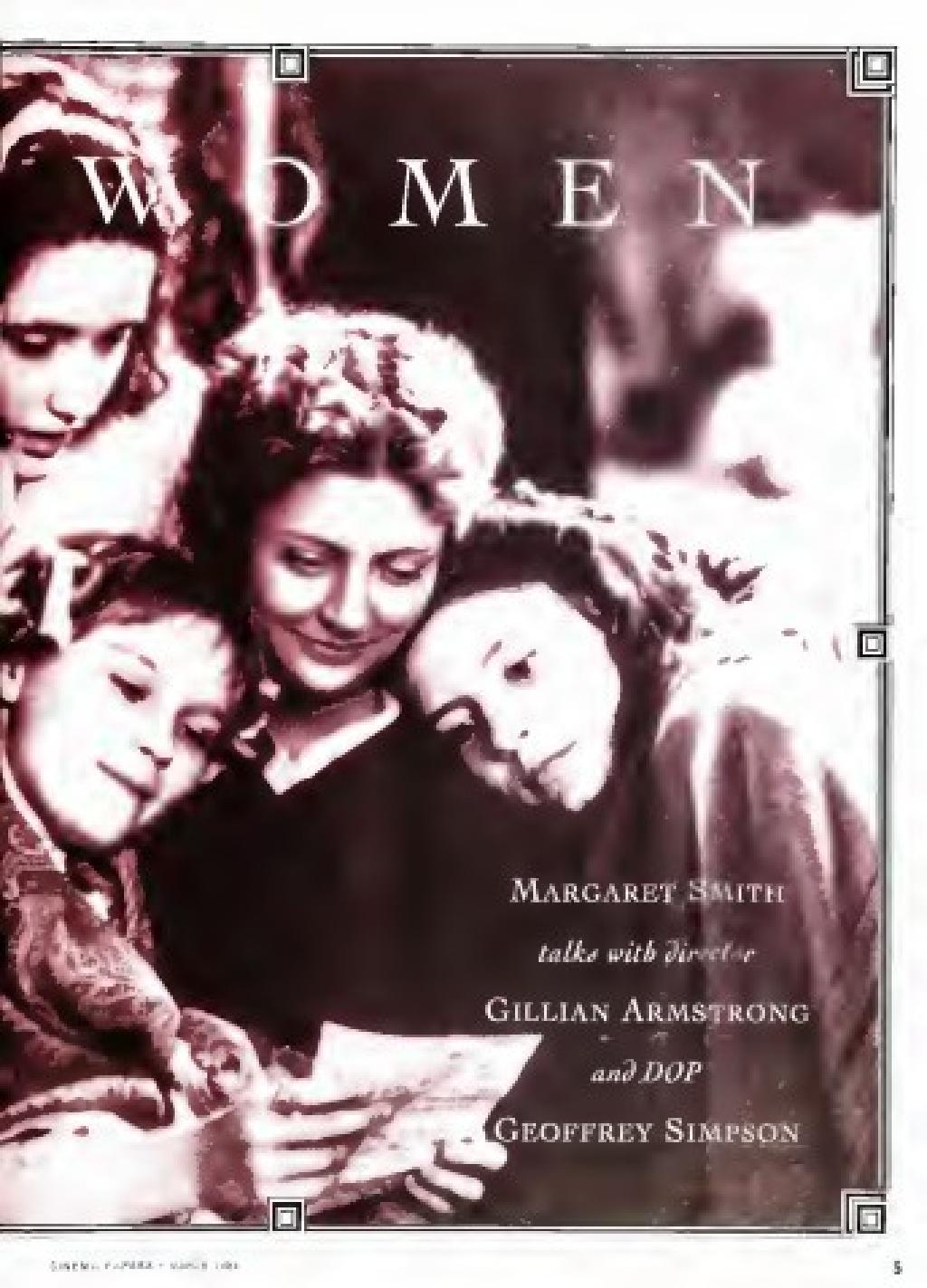
# LITTLE MISTRESS

A black and white photograph of a woman with dark hair, wearing a patterned dress, looking down at a book she is holding. The background is slightly blurred.

*Little Women*, the classic novel by Louisa May Alcott, is an American classic about the trials and tribulations of young women. Today, however, there are millions of young people who have never even heard of it, let alone read the novel. So, when American producer Debra Hill approached Australia's Gillian Armstrong, it was a serious offer to be given serious consideration.

Armstrong decided that Alcott's novel about the rebellious March (Winona Ryder was already cast) was an important story about unusual and progressive family attitudes. Susan Sarandon was cast as Mrs March and Armstrong decided on the twenty-year-old Christian Bale as Laurie.

*Little Women* has already opened to good box office in America, where its mixture of commercial and art-house styles hasn't deterred the public.



# W O M E N

MARGARET SMITH

*talks with Director*

GILLIAN ARMSTRONG

*and DOP*

GEOFFREY SIMPSON

# Gillian Armstrong

*Little Women* is Gillian Armstrong's seventh feature, and her third in the U.S.

It is already her biggest commercial success and, with *My Brilliant Career* (1979) and *Hightide* (1987), her most critically acclaimed.

#### What attracted you to making *Little Women*?

Actually, I had some doubts about doing the film when it was first offered to me, partly because I felt it focused on some of the themes I'd already dealt with in *My Brilliant Career* (1979), and partly because there had been other movies made of the book. But I was seduced into the project by my very pleasant producer, Dennis Dobson, and by Amy Pascal, the studio head, and also by finally meeting and talking to Winsor about the project.

Dennis pointed out that my worries about dealing with some of the themes in *My Brilliant Career* were not all that important, since there is probably a whole generation who haven't seen that film.

Dennis also pointed out that Conner was really about a young woman finding herself and finding her values as a writer. While that is part of the story of *Little Women*, it is also about family and growing up. One main character, Jo March, maintains what we later identify. She does grow up, become an adult and find her love. In a lot of ways, it goes a lot further than the other films of Little Women audiences you all still

I really had a very vague memory of the Katherine Hepburn *Little Women* [George Cukor, 1933]. I have it where I was quite small and I decided that it would be better just to look at it again, as any of the others. I didn't know there was all this as black and white.

When I started work with the studio player, Robin Swanson, I asked her about some of the scenes that were in the book but not in the screenplay. She said, "Oh, I didn't want to do that, because they did that in the other movies." It was good that I was free from the burden of reworking those other films, and I said, "I think our obligation is to the book. Let's try to look at the book and make the best movie we can."

I will always view the other films, but I'm actually very curious to see them now.

Because the book is so autobiographical, did Louisa May Alcott's own personality influence the interpretation of Jo March?

I did a lot of research into Louisa's life, on that Robin I mentioned and Winsor. There was a power in fact, where Winsor was trying to be convinced about what was Louisa and what was Jo, and I said, "Stop reading about Louisa and let a pure imagination go on."

Robin and I did use some parts of Louisa's real life to fill in the background of the story, because some things were not properly stated in the book. It was fascinating to know why the March girls were so different, and how they had been brought up in a family that was so ahead of its time. They had a mother who encouraged education for women, and who didn't see the marriage market as the be-all-and-end-all for her daughters.

We also discovered they were a part of one of the early philosophical groups in America, the Transcendentalists, who were based in New England with Emerson and Thoreau. So we got a little bit of that into the film.

How many drafts of the script were done before you came in?

Robin worked on the script with Amy Pascal. It was something that they were both very interested in.

Amy is the main studio executive at Columbia, and her full name is actually Amy Ruth Pascal — she was named after the characters of Amy and Beth. *Little Women* had been something that she had been very passionate about, as was her mother, for a long time. Amy had tried to get various studios interested in the project over the years.

About a year before I came on, Amy became a powerful executive at Columbia, and

she called the studio over to develop the new player, Robin, and she did two studies together and I was one of the second. We then did one or three official drafts together, though there were lots of contact across going on right up to the time we were shooting.

Were there any particular times which inspired the look of the film?

We actually went back to paintings by American artists of that period. Steeples were one I really liked. We also looked at some of the European scenes. It was a question of finding various images that I, the designer and [DP] Geoff [Stephens] felt had the right feel for the story.

I also got a book of early American photographs that were taken just a little bit later, in the 1880s. That is a historical collection of early images of women at a house quite similar to Orchard House. It is quite a plain sort of country house, and there is a photograph of them in the garden picking peaches. That was quite inspirational, with the feeling for light sources and so on.

We then chose the colours from various paintings.

It was also a part of the research that we did about the whole Alcott family and Orchard House, which is where Louisa wrote the book and is now a museum. The first thing that I did was go there and visit. Then we met a Jim Robbie, our production designer, and he went straight to Boston and actually spent three days at Orchard House. He even got to see drawings of their gardens and what tools and plants and trees were there. We based the house very much on the real house.

The Transcendentalists were like the first hippies. It was a body-count movement, a counterculture against the industrial revolution. Concord was it the country armada of Concord. This group of philosophers all decided to live in the same area. They were vegetarians and they were very involved in a general lack of fascism. Louisa's father, Bronson, built the world's smallest house we have in front of the house. It was this whole thing of going back to nature. At the time, all the other houses in the other houses were very upright Victorian perfect houses. I think she was having her Jo's whole childhood — the external environment!

There was also a great love of ancestor Gothic and Romantic philosophy and art. In

SION

"I think it's very important in a period film to really get the proper period look. Hitchcock's *Vertigo* is still seeing a million years later, and nothing it looks like the French of the time it was made."

## FILMOGRAPHY

### In directorial debut

- 1971 *My Brilliant Career*
  - 1972 *Her Bruise*
  - 1974 *Mrs. Softee*
  - 1975 *Ringtones*
  - 1976 *Dear Wolfenstein*
  - 1977 *The Last Days of Chet Baker*
  - 1978 *Little Women*
- In directorial debut**
- 1979 *Empress of the Sun*
  - 1980 *First Breath*
  - 1982 *Survivors* (written by writer/director Jennifer Kendal, under pseudonym Jennifer Kendal, as Jennifer Kendal)
  - 1983 *She Was and She Is*
  - 1985 *The Hard Words (Mémoires)*
  - 1987 *Bad Company*
  - 1989 *Beaches*
  - 1990 *Re: Bilingual Education - one voice*
  - 1991 *Selling Right*
  - 1992 *One Voice*
  - 1993 *Secret Power*
  - 1994 *The Longer You Live*
  - 1995 *What We've Learned*
  - 1996 *Bertrand et Le Rêve (documentary)*
  - 1997 *Memory Coast of Maine (documentary)*
  - 1998 *Death Metal (documentary)*
  - 1999 *Mr. Gould: A Life (documentary)* — also a producer (other credits on the film include Diane Gaidry, Monique Gagnon)
  - 2000 *King Gizzard*
  - 2002 *One Day in Pretty Park (documentary)*
  - 2003 *Band in Canada (documentary)*
  - 2004 *George Bushwicks & Bruce (documentary)*
- As**
- 1970 *Blue Lila* (as Ruth White, uncredited, extra)
  - 1972 *Bratva Country* (as Ruth White, extra)
  - 1973 *Promotional Film for Land TV Series*
  - 1975 *Practical Woman* (as Ruth White)
  - 1976 *The Assassination (journal)* (as Ruth White)
  - 1977 *The Parapsychic Journal* (as Ruth White)
  - 1977 *A Time to Reflect (documentary)* — extra

dark drawing room, firewood, gas in two arched cutouts of the fireplace and placed Grecian or Roman busts and vases.

Some of those things would have looked more abnormal for the time. It was no different and no real, it was how Louis' life was, so no measurements for that in our costume set. Did we use real locations for all the other houses?

We were taken on one of these courtly things the first week I was there by the like peculiar people and showed a number of period houses. I said to the designer, "Could you show me some more? I'll be back in ten days." I sang her song and said, "How are you going?", and by gosh, "G'day, I think we can find these period houses!" (Laughs.)

One of them was the Women's University Club in Vancouver, so it felt a really appropriate place. In fact we knew we would find London, Nice and the Concord Bell. It was a



very big extension, and Jim did a very clever job in the set dressing. It was like like, "Okay, we've got Louis now. Let's go over to Met", and we'd walk over there!

You also give the girls a very natural look. It looks as if they don't know anything up there.

I think it's very important in a period film to really get the proper period look. Nothing's worse than seeing a clam out years later and finding it looks like the fashion of the time is now made, whether they have the bangs that were in fashion or one come in the kickups at another. And all the girls, including Winona, were very happy to grow out their eyelashes and have an absolutely "au naturel" look.

"We also purchased over all poly-satin gels. Winona, I think, already had great skin, but it was important to try and tie them together in tatters. As soon as we started this out, we sent them a note saying, "Do not go to the sun. Do not bleach your hair. Grow everything and please come back to us as natural."

Another interesting actor in *The Man in the High Castle*

Chowise was the little boy in *Empire of the Sun* (Steven Spielberg, 1987), after which he did two American films which never really took off: *Seven Days* (Thomas Carter, 1993) and *Monsters* (Kenny Ortega, 1995).

I hadn't seen either of those. It was



Women who said to me, "You should check out this Christian job." And he was flattered. I hope we will all see a lot more of him now. He's actually English.

And what about the other men in the film? You probably had more choice casting your men than casting women.

Actually, it was very hard to cast. Lauren Bacall was one of the first people that I saw. Then I saw all these young American men. We really had no choices, there was, but so many of them were new to body building, which is really incorrect for the period. Also, there was a lot of young Americans whom who play very "steer". They were all doing "Steer

lot Bonds". They couldn't deal with the language at all. They were so used to ingurgitating grammar that to speak period dialogue and sound natural was actually quite an art.

I think John was beautiful, very simple, very manly man period dialogue. It has the flavor of the time. But the actors were more like, "Oh Jo, baby!" I mean, with one of them, it literally slipped out! They couldn't help themselves!

With the other two parts, I had Lauren Bacall looking for Professor Blaier and John Blaier. Eric Lander, whom I'd met earlier on another film I'd been the director of, doing an American but which ended up collapsing, called

and said, "I think it's wonderful you're doing the film. I'd love to be part of it!" I said, "You're too young to be the Professor and you are too old to be Lauren", and he said, "Well, if there is anything, I'm happy to do any tiny part, just happy." So I said, "Well, would you do Jules Brooker?" and he said, "Yeah, fine!" That was wonderful.

We were also thrilled to have Colleen Dewhurst [in *Blood*]. The film was out of those rare times where the whole cast were very, very young, very ignorant, low key people who were happy to be in a film. We had great fun.

How much rehearsing were you able to do before the shooting?

We had two weeks' rehearsal, though Lauren and Christian started their co-staging lessons two months before we started shooting. And how long were they about?

It was an eleven week shoot, plus second unit. We shot in New England before we started the proper shoot. We managed to do all the snow stuff up there in December. Then, just as I finalized my cast, we went back to the same town in Maine because, basically, no one else I shot. It was great to be able to have the full circle of the seasons.

How did it feel to work with your biggest lead till date?

Actually, it wasn't a very big budget if you think about it, for a period film with two main stars. The budget was probably about what *Mr. Belafonte* was ten years ago. Little Women was \$750,000, but costs have probably gone up about that much.

Actually, it was a very tight budget and a very tight schedule. It was only brought in, and looked as though, because of the poor discipline of the Americans on the team, who have worked with two casts, and a designer who has worked on independent European films. We were all like: "Sweeping and saying, "We thought we'd be in Hollywood one day and things would be easier?" Not so much going up the top. Your sets are paid to stand and the regular sets like off the top as well, with various expenses. It wasn't a luxurious shoot; it was very tight, and very rough.

When I'd like to say to all American studios, unless it's a huge rock festival, it's a Christmas release, I'd always wanted to come back to the New England town of Deerfield, where we shot the opening snow sequence, so I have a real feeling of continuity of time. But by the time the studio finally gave the go-ahead to come to do the full shoot, I was in the middle of post-editing the second and working with the editor on the *EDM* music. I physically just couldn't do it.

<sup>1</sup> Linda Women (Dianne Ladd), 1945; and Little Women (David Lowell Rich), 1973. There is also a BBC mini-series.

# Geoffrey Simpson

Australian cinematographer Geoffrey Simpson has worked as DOP on a number of significant films, including *The Navigator: A Medieval Odyssey* (Vincent Ward, 1988), *Grease* (Peter Weir, 1991), *Fried Green Tomatoes at the Whistle Stop Cafe* (John Avnet, 1991), *The Last Days of Chez Nous* (Gillian Armstrong, 1992), *Deadly* (Esben Storm, 1992), *The War* (Jon Avnet, 1994), and *Little Women* (Gillian Armstrong, 1994).

Simpson is now able to choose his films from an incredible array of projects, both here and overseas. He says he's been attracted to performance-based films where the actors are more important than the action, and is grateful he has not had to film Hollywood 'mashies'.

#### How did you decide on *Little Women*'s look?

The look of a film is defined by the stage and by the art department. It is a self-reinforcing process in which a lot of people contribute.

On *Little Women*, we had Jon Basilio, a Dutch designer, who started the shoot very much with an Academy Award atmosphere, with his partner, the Orlando (Julie Taymor, 1993), and Colleen Atwood, who did the costumes from Los Angeles. They made a huge contribution.

The look defined itself, in the sense that the film is set in the 1860s, with a lot of light coming from candlelight and lanterns; lanterns, I wanted to look warm and be very soft.

In pre-production, the gaffer and I tested different gels, played around with colour temperature and came up with a colour that I liked. The men - or the girls as they are called in Australia - got the colour we wanted and we stuck to it throughout the film. Then Arthur Cambridge, who did the colour print from Jon Atwood, fine-tuned it, improving it in some cases.

#### Were you pleased the final printing was close here?

I think it was John Sudek who said to me, "Thank God for Kodak and Arthur Cambridge", which was a great line and is very true. Arthur is a brilliant gaffer and a very

good man, who has been in the industry a long time. He is one of those people who still has a great passion for his craft. I was certainly very pleased to come back here and have him putting the bonnets.

#### Does working with someone like Arthur Cambridge allow you more control?

When working in the States, it is usually part of my contract that I go back and have at least one session with a gaffer. But it's much better to be home; you can spend a week looking at a couple of camera tests, then come back again and check things again. You can keep your finger on the pulse.

Colin also kept an eye on things, as did Nick Fazekas, our editor. He followed in through checking the poison at the States. We made the cameras and the dopes here, but the 1,200 plates were all shot at the States.

#### Because *Little Women* was shot by three young women, did that play influence the look?

The basic premise was more of a prior process thing. In particular, I thought Winslet did a great job of changing from the young Jo to an older but still a bit immature Jo, to finally the Jo who is trying to be a writer in New York. Photographically we could tighten things a bit, let the brights and faded energies in the hair-hunting scene, let a woman move from performance to character photography.

**What about the camera tracking? It really sets the film by giving it a sense of movement.**

Gill and I both tried to move the camera. This was very worked out very clearly during our five weeks of pre-production.

When we were on site, we used the most really well. That wasn't much wasted coverage. If we decided to track, or do a close-up, that is how it was set. There were some extremes and extremes, of course, but the coverage and design in Gill's head was pretty much how the film ended up.

#### Does working like that mean the shooting rate is quite low?

Usually it does. I am sure what the ratio was on *Little Women*, but we certainly weren't wasteful. The ratio wouldn't fit us!

Did any other film influence your cinematography on *Little Women*, particularly older Hollywood ones?

I don't think so. It was probably much more influenced by modern films, with their richness and degree of contrast, which is new in a contemporary look.

One film that comes out last year which I really liked was *Branching Out* (Buddy Franklin [Steven Zalkin], dir. by Conrad Hall). It was photographed very beautifully and it also had a kid as a star! That certainly was one film that stayed in my mind.

The major influences have really come from different pictures, contemporary and older, from paintings, from photographers.

#### What about the work of Veruschka Heppen (George Cukor, 1939)?

I have about 20 entries but found a really wonderful and enriched it all. Katherine Hepburn was very Hollywood, very over the top. I based her on Jane Alixos Elizabeth Taylor role [Marilyn Letty, 1943].

*Little Women* opens with a scene where, which is very like: What did you want to achieve there?

It was partly a contrast to what is to come later.

The film is about Christianity and a warm and happy family, even if the father is away at war. Col and I wanted a very warm, hopefully kind of feeling to come from the photographic. To contrast that, I made the entrance cold and slightly bleak. Still, whenever we pre-



over girls running through the snow, they are happy and bouncy and colourful.

Actually, the snow was really artificial. We sprayed very thin chopped-up bits of paper onto bushes and trees with jets of air and water. This we could move the cameras on, and the fire men would make a stick to the leaves. In the background, there were snow blasters, which are basically large white sheets.

In the scene where James is pulling the sled with the girls, he is walking so crooked for we got from the Electronics to Vancouver, who were using it to move their fish.

All the snow you see, apart from the sled sequence, which was real snow in a place called Dumbldorf, is artificial.

Did you get that kiss look when you shot it, or was that added in the grading?

A lot in the grading, and a lot from not using full colour correction in the filmsets.

Actually, it was freezing the first day we were in Dumbldorf. There was snow. Big around, so some snow may look as if there's a fog filter.

Many of the set-ups are very dark. Did you use candlelight to get the soft lighting in those scenes?

No, it was all lit, and to a reasonable degree, it wasn't wide-open super-speed lenses.

## G.O.P. FILMOGRAPHY

[cont'd]

- 1990 *Breaking Point* (Drama/Horror)
- 1991 *Desperado* (Cidy/Pornographic)
- 1991 *Mad Max: Beyond Thunderdome* (Action/Sci-Fi/Science Fiction)
- 1991 *Playing Santa Claus* (Comedy/Drama)
- 1992 *Edenland* (Romantic Drama)
- 1992 *Saints of the Sun* (Romantic Drama/Thriller)
- 1993 *The Navigator: The Long Voyage Home* (Adventure)
- 1993 *About My Father*, our memoir (based on his memoir)
- 1993 *Tell Them We're Moving* (Romantic Drama)
- 1993 *Alone Again, Naturally* (Romantic Drama)
- 1993 *Breakfast at Tiffany's* (Romantic Drama)
- 1993 *Death Becomes Her* (Drama)
- 1993 *Die Hard with a Vengeance* (Action/Thriller)
- 1993 *Fallen Angels* (Drama)
- 1993 *Final Destination* (Thriller)
- 1993 *Final Fantasy: The Spirits Within* (Sci-Fi)
- 1993 *False Justice* (Drama)
- 1993 *The Last Days of Che Guevara* (Historical)
- 1993 *My Brilliant Career* (Adventurous Musical)
- 1993 *The War Zone* (War)
- 1994 *White Women* (Women's Empowerment)

One person who encouraged me in the degree of darkness was art director Jim Ruska, who said early on that he didn't mind if we didn't use all of the light. He used to could always go with easier money to put things in it, but he was quite keen for things to be suppressed and not let us make a step that put over every detail. There wasn't "How big a foot?" from the art department of things were dark. In fact, they encouraged me and gave me the confidence to push for the richness and contrast.

Did you light for a whole scene, or did you re-light for each angle?

Each set-up was one light. We had quite a lot of time because of the longer women's make-up and wardrobe changes. We didn't have to come on the set early, we would arrive on time.

Women, who had a 13-hour deal so she wouldn't have to be called early, would be up until 8pm while we'd be lighting. That gave me a lot of time to get the best set-up. We would block in by the whole scene and then I would fine-tune it from angle to angle and shore on shore. We obviously did the big, difficult choreograph camera cover first, and then went in to pack up the close-ups afterwards.

Once when we were ready, I could say, "I don't like that" and change it. We had the time because of the make-up.

What about your working relationship with Gillian Anderson? What was your second film with her?

Yes, Gill and I shot *The Last Days of Che Guevara* three years ago. I really like working with Gill and Gillian Moore has a wonderful film to work on. It was a great crew and we were all in this tiny house in Cleve so the real life of scenes, with Bruno Ganz looking his best in the air conditioning duct at every opportunity!

There was much more pressure on Little Women. It was a bigger film, with a lot more money involved, and the studio was hanging down over neck. That is one of the things about working in America that you don't have in the States. You have responsibility to your producer and the FFC, or whatever the entity comes from, but it's not the same sort of pressure that you get from a studio.

Caroline Ferroni had lost a great pile of money on some of its recent films, like Last Action Hero [John McTiernan, 1993]. It was being very careful, shall we say, and our budget was fairly tight to what we were doing - a costume period piece with a lot of sets and scenes for broads. Each department could have done with a little bit more money, and we were hopeful that Columbia would give us some, but it didn't.

There was originally a location process that on Last Days of Ghet Stoer and Gill was there. I know exactly where that was coming from and that was fine. There was never any drama or problems. It was good. Where were you when you were entrenched into the film?

I was Missing Kevin Costner at night on the Georgia roads, at the end and start, for Joe Alves's film, *The War*.

Half done and went to New York for a day. Suddenly, I was in Overfield Mews, access points for the tube stations, with period wardrobe, resources out and now, a million miles away from Georgia and night shoots and rain and cold and all the

Then I went and had a week and a half at Vancouver shooting Jim Reddy and his art department, and going with Gill to the locations in Victoria, and on Vancouver Island, where our "Gothard House" was. I then came back to Sydney.

I was here for about a month and a half, then moved around and wrote back to the States, when I had another three weeks or so to pre-production.

What I tried to do, as the sets are built and locations are finalised, is take lots of photographs. So does Gill. We both had huge reference files.

Gill and I start to work our cameras again during these surveys. We take photographs from certain angles and get a feeling of how the light works naturally, or right with some help. Seeing a photograph the other day gives you a really good idea and sense of the overall visual tone of the picture. Obviously it changes once you get in the set, but I've done that with all the films over the past four or five years and find it useful. Gill had books filled with photos and I'd run some of mine sometimes and some of his. We both have that visual sense, which is maybe another reason why I like working



with her. I feel very connected, and often I can anticipate exactly what she wants.

Of your many other films, what are a couple of differences?

Each film is different.

Sometime asked me the other day whether I would ever want to be a director, and the answer is comparatively no. Directors work much too hard. Cinematographers work hard, but directors work terribly hard.

One of the things I really love is the variety of the cameras they offer - different lenses. I'm very lucky to have worked with a great bunch of directors. I suppose my big batch was America

was working with Peter Weir on *Green Card*. He is a brilliant guy. We had probably a month of pre-production, which sets a lot of time to get to know each other and to get a sense of the film. We knew where we were going and what we were doing with it.

Did you use a storyboard on *Little Women*?

No and storyboards in such. Gill often does little rough-drawings in his note-book, and there are the still photographs taken on survey. I also tend to take photographs of the actors relaxing, though I did that much more on *Big Momma's House*.

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# From the S

**Ross Dimsey has worked more sides of the Australian film and television industries than many. He is an experienced director (*Bitter Fire Lady*, scriptwriter**

*(Moms Needs The Naked Country)* and producer of features (*Kangaroo*); a producer of television (*A Thousand Sheds*); he has been Chief Executive of the Victorian Film Corporation (now Film Victoria); was an early president of SPA; and is currently a Board Member of Cinema Papers. In short, Dimsey has the wide range of skills that many see as necessary for his new position as Director of Film Queensland.

In fact, eighteen months prior to his appointment, Dimsey had already moved north to Brisbane from his base in Melbourne.

**Dimsey, I came up here at the invitation of Film Queensland, which offered me some developmental assistance under its Production Relocation Scheme 1 last year, and I still believe now, that the Queensland industry is one that is singularly ripe for development and growth. The move seemed like a good idea at the time and it's proven to be so.**

I formally took up the job in December, on 24 November last year. FQ had been without a director for nearly 12 months, with Judith Cross being very ably acting in the position.

**What was your opinion of Film Queensland prior to your appointment?**

I thought there was some opportunity being missed, to be honest. FQ's overall approach was not entirely sympathetic to the local industry's stage of development.

"We must be careful here to distinguish between the industry on the Gold Coast, which is essentially an improved industry employing local resources, personnel and so forth to an export industry, and the 'native' industry, which is essentially one based on residuals."

**What were the opportunities being missed in terms of the native industry?**

I didn't think a forward-thinking move was being taken in terms of what this industry was going to look like in three or four years' time.

In a way, it was understandable in that the previous administration of FQ was looking for a quick fix-up. One way to do that was import producers like myself. In a couple of cases, that was successful in beginning to establish a production infrastructure, but it takes more than that to make an industry. It seemed to me a wise move for FQ to hire the bulk of its regional and local clientele in terms of those emerging writers and local producers who had not yet had an opportunity to do major drama – particularly those producers who might have been working in allied areas such as commercials, corporate and educational work, and documentaries.

One has to look at the development of the industry here as a task which will occupy at least three years, with some difficult goals at the end. There's no use in saying the retention of imported producers shouldn't continue. But I felt that there wasn't enough left on the ground from previous policy. People were closing, and perhaps were being made, but the people were going away again. One couldn't make a clear line of client orientation of the local clients here on that.

**What have you done to change that situation?**

The first thing is to recognize what the Queensland industry has and what it hasn't. In many ways, it resembles the Victorian industry, if



you like, the Cleveland factor, of 1979, which was what I first approached to the Victorian Film Corporation.

It's not good enough to just assist in development of people because they lack experience. If one followed that route, then there would be no development of people up through the system.

The policies that we will be putting in place this year, and which will carry on through my term, are in two distinct stages:

One is the regular business of FQ, which is regular investments in pictures, and trying to keep an equilibrium in established practitioners and established writers, with the continuing desire always being the Queensland element through the various tests which have been applied in the past to recruitment.

The other area is investment in people, with a training or personal development component.

**An interview with Ross Dimsey, Director, Film Queensland by Scott Murray**



## "My aim is to see filmmakers in this office all the time, coming in chatting, whatever. That hasn't been the case in the past"



what you need to get a deal and so on.

The Australian Film Finance Corporation (FFC) is coming up later early in the year. We are running a few days offsite at the time of when the FFC is about. It is targeted at those people whom we believe are skilled and who have the potential to join the ranks of major producers. We just want to accelerate the process of perceived professional development.

While there has been a strong independent feature industry in Brisbane, there has been a struggling but continuing short film industry.

Are the people that you are looking for developing writing their own ideas as well as their own screenplays, short stories, concepts work and so on?

You are all aware, I'd prefer not to give specific names, because that's not productive and unless to those not named, but there is a handful of short filmmakers who look very interesting.

We have supported their short films this year and as element in the selection of those films was that the personnel involved showed proven not to go on. That is, we saw the short films not only as an end in itself - or make a movie - but also as an efficient stepping-stone to other places.

As well, we were looking at young writers. There are a couple of publications here who have been very instrumental in areas like the paper work and communications, which have indicated they are now ready to move into features. This is what happened on *Mystic* with a number of producers, and I have one of them, coming from communications, doing. Of course, those who are prepared to write are most welcome that are at the very bottom of the learning curve in terms of producing drama.

There are also some very skilled people working in television and allied fields who have shown real producing skills and, I have to say, more entrepreneurial skills. They are ready to take the next step.

You absolutely place great importance on producers. Do you, in fact, think the knowledge

### What's Happening in the Native Industry

Currently shooting or in production outside the Major Film Studios are:

**The Bachelor** (TBC) directed by John Beeson and John Foster for Robertson/Poole Holdings. The film began post-production on 20 February 1995. *Frontline* for the FFC (P.G. Paterson Producers and Michael Tait) is the story of a writer who returns to a rural Queensland town and becomes entangled in corruption and cover-up. Directed by Andrew Russell. *1996* (Judd Nelson, Sean Connery, Mark Linn-Perry, Peter Pidgeon and Rosanna Arquette)

**Madame Liberty** (Belgrave (prod)) This megahit never got a form made for the ABC.

Scare to Work (producer unk)

**Requiem** (TBC) (prod) This is the second series the first having been produced by Michael Crawford, Simone Kermes and Tony Givings for Eros (G) (miniseries). In association with Liberty Prime. Scripted by Tracy Chevalier. Directed by Peter and Christopher Cox. It told the story of a stream of flingingers, with Helen Hunt, Jennifer Lopez, Diane Venora and Catherine Oxenberg.



One-off it conversational series Set to start production in the middle of April. It will star the first series for one of Australia's greatest actresses in years.

The first series was co-produced by Jonathan M. Shiff for Seven brook Productions and was directed by the FFC's Jim Higgins and Tim O'Donnell. The first series told the story of Mary, the mysterious girl from the sky who returns to earth for the secret of her past and meets Marlene Dietrich (Diane Hoff and Jeffrey Tambor).

**The Last Berlin Session** (Michael Perness) This Japanese-Australian co-production (produced George Poppe and Brian Baumgart) is a sort of Hell in the Pacific, will star a major international star and Australian actress Diane.

Dempsey hopes that these non-local features will go into production in 1995, as well as a family television series.

We are working closely with the Australian Film Television & Radio School (AFTRS), which has an extensive studio office in Brisbane, run by Linda Cleary. We have a number of post-graduates for writers, directors and producers, who are as yet unnamed.

A condition of this will be that respondents undergo some sort of post-graduate course - for most of a longer term - imagined by themselves and the AFTRS. This has already been happening with writers, and with producers in various aspects of the producing profession.

In areas of marketing skills, we will be taking three or four relatively unexperienced producers to the major studios over the next two years and working those students with them as a supportive partner. The training experience is to ensure, as much as possible, to get these people up to speed on how the markets work.

and expertise of producers in Australia is something that needs improving?

Yes... in simplistic "You?" And I include myself among those people. I must recognise that a number of stages of my career going from art post graduate training to specific areas would have accelerated my personal development as a producer, and made me more effective.

However, producers have emerged from a variety of areas, and many of those new workers, especially are self-taught. That's a process which takes a long time, where you need a very high degree of opportunity to try and fail. It was the 1980s, at which afforded that opportunity.

We all know that 1980s now lives under something of cloud, but if you look at the pictures that were made under the 1980s regime, and if you look at the people involved, you'll find that there were a number of producers who were given that opportunity to fail. But they learnt as they failed, which was a vital factor in creating that self education.

I'm faced with a different task. The financial climate is completely different. Money is increasingly available to fewer and fewer real, more established individuals. In New South Wales and Victoria, we are looking at the regeneration of producers from other industries, which is something we all could be looking two or three years ago.

This opportunity doesn't exist in Queensland and these people I'm talking about will never be given the chance to acquire those skills, so to teach the skills of new producers, by a natural selection process.

PJ has a real rôle to play in giving these people to the place where they are given the opportunity to prove themselves.

Whichever new directors and writers reveal their best talents quite early on, even the best producers need time to learn the market place and develop and hone their skills.



Reagan the diver, played here by a young Michael Caine, from the 1980s film *Death Wish III*.

Exactly. It's to do with the experience skills.

You can train directors, but it's self evidence that there are skills that are major ingredients - screenwriter. People can get better at it by learning, but, by and large, there are good screenwriters who will always be good screenwriters, and there are bright ideas others who aren't so good and who, on paper, whatever happens, will always be not so good.

There are slightly different in their career skills in the language can be adopted. We've seen some extraordinary cases move into screenwriting writing, with playwrights, short-story writers and novelists. They can be helped by training programmes. But again, by and large, the ability to tell a story effectively is an innate skill.

As for producing, one has to think of the resource image of the producer as someone who can put the pictures on paper, by memory. While that is self evident, one possibility, the business of producing, is largely the business of building teams - financial teams and creative teams. This is a process which can be learned. It relies for its basis that major aspects of produce are grade, the writer. That's self evidence, and, if you look at some of our most successful producers, that's almost it there. But I think you will find that many of them are also writers, or screenwriters, likely as the spark is coming from those areas.

At the time of *Cinema Paper* (Queensland supplement a year ago), there were many complaints from within Queensland that the federal bodies, particularly the Australian Film Commission (AFC) weren't sufficiently supportive of Queensland. Was that the case and, if so, is it changing?

I don't believe that was the concern of the AFC, although it is a body situated adequately which has historically tended to focus on Sydney and, in certain areas, Melbourne.

With the appointment particularly of Tim Rattigan [as Director Film Development], I sense a new attitude within the AFC to economic spread up to reflect more equally among the states. This can be seen in the statistics about the recent Producer Support Scheme [under the Domestic Australian Initiative], which showed a national balance.

Actually, there were not many applications

## The Film Industry in Queensland

**Dawson:** The Morel-Venell Studios continue to do a terrific job of bringing movies into the state. In terms of quite a big major industry, you look at it in terms of foreign dollars coming in exchange for our expertise.

Against the backdrop of the Queensland film department's production strengths, despite the cost, there has been extremely limited use of that potential throughout the years.

There is also the Pacific Film and Television Corporation run by Peter James. Its rôle is to attract people to the state, either with a stimulus or from overseas, and it does a very good job of it.

The Queensland film industry, as opposed to the TV industry in Queensland, is a separate thing. It's something that can only come from the soil. You can import it, it has to be located after very carefully the shadow of the longer imported industry.

New Port success is the classic example of the Queensland industry. It started, in fact, as a provincial version of *Fox Studios*, which is a Hollywood studio trying to establish a presence in Australia.

Then an offshoot went to Grafton, some of the production移 to Grafton, and special-effects units were set up over there even though there are more than enough studios for feature films. The development of local projects being able to afford the cost of the major studios doesn't seem like the road to a major stage, a middle but not a low. These stages are there to assist those major studios and film industry effectively.

**When we last spoke of Peter Dawson, Peter of Morel-Venell, was you on the Board of the Pacific Film and Television Corporation. Is that something you are still involved in?**

No, though I am one member of a four-member committee which advises the Pacific Film and Television Corporation on its role and, in terms of the Queensland Government's fiscal review, would be involved. Peter, Tim and Alan Ballantyne and the various members that are involved in Peter James' original and two members of mine.

The Director of the Arts Group Andrew, a member of the board of the PFTC, and the PFTC is an independent company with the government as major shareholder. I am not a member of the Board of PFTC, and I am no longer an employee.

We do occupy significant space, and we carry out important activities in a number of areas. Certainly the Pacific Film and Television PFTC is an important initiative for me. Peter Dawson is held in great esteem. But otherwise PFTC and PFTC are quite separate.

**From Queensland.** That was probably because people didn't quite know how to go about it. They were not ABC. They did the same sort of thing as those other production working in Victoria and New South Wales, who have all the advantages of the networking and service organisations in their states.

One of the things PJ will be looking at, particularly with our short filmmakers who are our step back from those emerging producers for major work, not steps in which we can make them more AFC ready. They must be confident in terms of how they work the AFC system. It is just the simple things of how to apply, how to get involved, as to what the AFC procedures are about, how to build skills and the background which will enable them more effectively to AFC conventions.

We all love to wrap the old AFC, but I have to say in this case only a very small class can be an AFC producer.



Peter James

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# In Sharp Focus

## An overview of Queensland's independent screen culture

This seems as good a time as any to provide an up-to-date assessment of the state of independent screen production in Queensland. Ross Dimsey has just taken over the Director's chair at Film Queensland, the local film cultural organizations have just received their annual round of funding for 1994-95, the successful applicants for the Short Film Fund have just been announced and there is a general feeling in the air that 1995 may be an interesting year for screen culture in Queensland.

### Australian Film Commission

The AFC Boxes were recently re-named, the first time in years, specifically to boxes and talk to the filmmakers' community ("The Committees will be going local to geography"), announced Tim Read, Director of Film Development. "We are prepared to try and give a go to a broad spectrum of funding applications across Australia." As part of this commitment to expansion, half of the AFC will visit Queensland at least three times a year, to meet filmmakers here or there, to advise and discuss projects.

The significance of this announcement may be lost in the northern states, which are used to having an AFC presence in relative proximity. The last time Queensland did had the benefit of personal feedback, especially those who were on forums enough to be sharp-tongued, was when Richard Kerr held the position of Project Officer in the Creative

Development Branch ... and that was some time ago. Certainly, when a funding agency in Queensland was covered in the Queensland Film Development Office in 1988, filmmakers responded to the more accessible and visible form of local government support. Arguably for valid reasons, the AFC was perceived as more responsive to the cultural needs of its geographical location.

While the AFC is not applying any statistical principles, one of the interesting factors for on-set production values is the consistently small number of applicants that originate from Queensland. On the last round of development applications, 739 were received, 42 from Queensland (and only 1 of those were funded). In the absence of cultural diversity, the AFC has had to increase the session.

### Film Queensland and the AFC

After the fiscal year of the 1990s, the Queensland Film Development Office, now Film

Queensland, has a large need to fill with modest funds. Its overall budget of about \$2 million supports festivals, film organisations, training and independent production, and various forms of production support, including the Short Film Fund, which is allocated \$100,000 of the budget. In 1994, this budget was pushed to \$114,000 to accommodate three selected projects, two at \$10,000 plus and one at \$30,000. The Fund has been operating for four years, but, as the last two, Film Queensland has been rationing its support in terms of people investment rather than purely production.

In 1993, attention was focused on the producer. In 1994, the focus was on the Professional Development Fund for writers in graduate school degrees through three projects. The Short Film Fund is now in a form of professional development system, an apprenticeship which hopefully



would lead us to bigger and better things for Queensland.

Mark Chapman, Project Officer for Film Queensland, said that it was in their advantage that such successful applications put forward a cohesive team of producer, director and writer, as in "a feature-film package". Selected from a field of approximately 80 applicants, the nominees were chosen in their choice, bearing their decisions not only on which scripts worked, but also on the abilities of the director, and the relevance of the project to the overall screen development.

The AFC, on the other hand, is working on a different agenda. The State Film Fund is oriented towards a producer that applies cultural diversity and integrity. The Fund is looking for the "creative, pushing the boundaries", etc., that places more emphasis on representation and challenging ideas in form and content, in the style of short films that is found to be more marketable in the international circuit of film festivals.

The two agencies may not be mutually exclusive, but one of the major, and for the AFC's relevance no so final share this project has been that project legitimisation by Queensland's applicants has now moved up to the range submitted from the southern states. The AFC continues to maintain its desire towards funding only the "best" projects, regardless of where they come from. Consequently, there is still a certain tension between the two funding agencies over which script should be funded.

Furthermore, this year has marked the launch of filmmakers Russell Wood, a documentary film maker who has only had the opportunity to work on the short *Reheat*, was nominated twice by Film Queensland in its project *Greedy Girls* Development, which has since been accepted at the AFC and won four local awards in Queensland. Wood

for tracked back initially, then applied to the AFC and Film Queensland for the Microfilm's Project. This Queensland again said no - they didn't like the script - but the AFC picked it up and Film Queensland agreed to support it.

Significantly, it is the Microfilm's Project arrangement between the AFC, AFC, and Film Queensland - a distribution system of funding set up specifically to address regional and cultural diversity - that has provided this opportunity.

In the past, the AFC has been criticised for being guilty of any commitment to regional Film Queensland projects. But the key players have changed, and we have seen more during the AFC's visit to Queensland than ever more willingness to co-operate between the two funding bodies. This may be due to Queensland's emerging status as a major centre



Actor Alan Tandy in an extract from *Reheat*, directed by Brett Bowring.

Reheating Homeless men were also the recipients of Microfilm's Microfilm, and Indigenous Australian Film Fund, both in the previous financial year.

Recent Homeless men addressing fair treatment and procedural fairness. Then again, the presence of Queensland academic Susan Cunningham as a Commissioner of the AFC may be another factor in focusing attention on Queensland.

#### Reheat culture in Queensland

The short acknowledged but significant players in forming screen culture and more specifically screen literacy in Queensland are the tertiary film and video training institutions. These include the Queensland University of Technology's School of Media and Journalism, Griffith's School of Film and Media, and the Queensland College of Art, now part of Griffith University, though production declines in all three institutions are predominantly confined to the medium of television.

These institutions provide production facilities within a learning environment that requires them to adhere to many of the post and contemporary debates, on creative forms and industry practices. Within this context, students are expected to explore their ideas, and, while they may not wish it to be publicised, many of these institutions have developed a practice of turning a blind eye to those non-conventional areas in filmmaking. Film Queensland believes in the work of the tertiary institutions by providing a platform for student work of merit through the Annual New Filmmakers' Awards and the Brisbane International Film Festival.

Susan Cunningham, a QUT student, was the first Documentary Award this year for *Doung Mr Derry*, a quirky documentary on women, their cars and



their relationship with machines. She has since won the Short Fippsy Award, and has been interviewed in *888 Movie Show*. Significantly, only she and one other member of the crew were QUT students.

Muriel Lantz, a Griffith student, graduated in a joint media honours degree so that she would have free access of a camera to its computers and post production facilities. She has won public recognition for her videos art, *Tutti Shout*, an "unassisted" experiment using the juxtaposition of computer distorted images made off her dialogue. Lantz hopes to pursue a career in media art and now feels she is in a unique position to apply to the New Image Fund, rather than enrolling in another previous, postgraduate degree.

With the presence of these tertiary courses producing a number of high production-quality short videos every year, and with the New Filmmakers' Awards, a short filmmakers culture is alive and kicking - at least in Brisbane. Besides the big organisations - the Queensland Cinematheque, Brisbane Independent Filmmaking and Women in Film and Television (QOF) - there is Reheat, a new group of female filmmakers and media practitioners, and *Brisca*, the public broadcasting station that has just started television last year. All have taken advantage at some time or other to tap into

by Sue Ward



a readily-available source of short videos that generally don't cost anything if you know a friend of a friend. The video-makers are pleased to go exposure for their work and the organisations have been gratified by the public support for their screenings. Even local radio in West End regularly screens shorts to complement their screen audience.

One of the key players in the independent film area is Brisbane Independent Filmmakers Inc (BIFI). It is an organisation that has survived since the mid-1970s and has little more than the neutrality of its members. BIFI still has a rocky relationship with the funding bodies, Film Queensland and the AFC. For the past six months, all submissions have been sent out by e-mail, yet they have managed to maintain an important profile in the independent filmmaking scene.

BIFI maintains a filmmakers' support service providing advice on all aspects of filmmaking from writing submissions, script editing, budgeting, crewing and access to equipment. Through the experience, its lack of an oral history, writer Michelle Warner, took out the Australian Writers Guild Award in the Best Education/Training Documentary, *The Car, The Dealer, His Client and His Uncle*, for work with the production support and expertise of BIFI members.

BIFI also publishes Exposure, a glossy publication devoted to local screen culture. This magazine, published every two months, is also reliant on the goodwill of the editorial staff and its contributors - BIFI members, independent filmmakers and film students - who contribute to the publication with no payment.

Support is sustained by subscriptions, local business sponsorship and advertising. Local support from the Valley Business Association has also funded BIFI's "Hall of Fame", an event at which the organisation recognises others within a 24 to 3 hour screen placed amongst the older, chosen and patient of the Valley cultural icons, "Rockhampton's inner city alternative scene".

Although BIFI has had a rely on the entrepreneurial skills of its executive members, it is probably the only fully cultural organisation that has any presence in Queensland's regional centres, through its Quean Town Short Film Festival. The festival provides arenas in Townsville, Cairns, Hervey Bay and Alice Beach. BIFI makes contact with other local filmmaking groups/venues, or local councils/councils. A tour is also planned for Gladstone and Longreach sponsored by the Flights West.

These tours extend BIFI's membership and the circulation of its magazine, provide contacts for members and a network of local venues. Most of regional audience areas, films are carefully chosen from BIFI's three day festival of Short Films that would be appropriate. But as Alexander Delamur has commented:

Undoubtedly it comes down to the basic process of changing the culture of regional audiences from the expectation of mainstream feature films. But with the short film format, people gain a better understanding of what is possible with a few badges.

Certainly, the progress experienced so far in Queensland can be largely credited to Film Queensland. Queensland continues to be the backbone of the AFC's Industry and Cultural Development Program and "Budget lock-in" situation, as the burden of organisational support for Queensland filmmakers has fallen onto the shoulders of Film Queensland.

Thankfully, the political focus of concern undertaken by the AFC and Film Queensland during 1991-92 to encourage survival of BIFI, Cinequeque and BIFI under the one organisation has been laid to rest. The determined efforts of the push by the AFC and Film Queensland was not only to spend a considerable amount of money on displaying upcoming documentaries, it also had the tendency to promote an under-sung industry that united our small force of organisations between the organisations. It is a healthy sign that the homogenisation of cinema culture has finally been recognised.

This year, Film Queensland has employed a Cultural Development Officer, Marcus Sargeant, who has sustained monthly round-table discussions between BIFI, the Cinematheque and BIFI. BIFI (fully affiliated with the national BIFI (Aus)), has always had a very strong role in terms of local screen culture, as well as taking up many of the industry issues relating to gender. The Queensland Cinematheque's role is to administer the Merriwa Cinematheque programme, as well as a bi-monthly programme of panel speakers. This initiative promotes a more effective working relationship between the government agency and the cultural organisations, with the aim to promote a more sympathetic use of existing skills and resources.

Also being addressed is the need to establish centres of cultural collections in collaboration with the State Library, of works by local filmmakers made for preservation and easy access by the public and organisations. Griffith University, situated at Gold Coast University, has provided a leading edge example of what could be done through its project of compiling an extensive video-art collection as their due.

Another more ambitious idea is to stage an annual event that would pull together the various diverse elements of screen culture to include community video work, and the Aboriginal organisations such



**Mark Conroy** | *Showing the Best of the Merriwa Collection*, an exhibition featuring early film shorts and silent films.



**Mark Conroy** | *Showing the Best of the Merriwa Collection*, an exhibition featuring early film shorts and silent films.

as TAJAMA (Townsville) and Moreeimage (Gunnedah), for the purpose of highlighting uses of advocacy, new technologies, and to support regional culture, particularly from the groups that employ Queensland's cultural diversity.

#### Conclusion

As one filmmaker admitted,

Film Queensland is a paradox. It can only uphold them for having an obsolescence that was quite politically constructed. They would have been putting them on, you see, they immediately had to back up money in the short-films as low budget area.

In this long term a sense of concern for many in this state than Queensland, since in more recent years, has not produced any work of great critical acclaim. Perhaps it is a matter of time and a certain amount of face rising on the part of Film Queensland on the process and people's support. Perhaps it is a mirror for Queensland filmmakers to reflect that stage of maturity, self-confidence and ability to follow through on their ideas.

Queensland does seem to have reached that maturing phase in certain areas in terms of production and in the size of the local film community, though it still lacks a vast television-production base and locally based distributors. Certainly, the independent production and exhibition arms in Queensland is going through unprecedented growth, which is being driven as much by film and video-makers and film cultural organisations as by government funding.

<sup>1</sup> The festival was run initially (Cloud, Dayle Robinson (Cairn Express), Sue Morris (Observer, Mornington) and Tim Bond (Entertainment, Development).

<sup>2</sup> An interview in association with Celia Johnson, conducted by David Murphy, *Cinema Papers*, No. 102, December 1991, p. 11.

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**P**aradise Beach was a relatively short-lived TV sitcom between May 1993 and July 1994.

On the Australian Plus Network, it ran at 10.30 each Saturday morning. The production and marketing strategy for Paradise Beach was, in contemporary Australian long-form serial television, a unique one. While unapologetically Australian product, it had ten regular storylines and did not encourage opportunities for local success, it was aimed primarily at the US market and other major ancillary markets. Of viewers sold to Block 5 in Britain, South Africa and Europe consumers mostly right away, a reflection on the distribution profile of its television product?

It appeared to bring together an exceptionally strong production, distribution and marketing alliance. Paradise Beach was co-produced by Village Roadshow, with an in-house complex at the Gold Coast offering, complete production facilities, the Plus Network (the manager being network and marketing head) and an equity partner in the Studio 10, and New World International. This was a large US distribution company specializing in mostly US soap operas (Days of Our Lives, Santa Barbara,

get two audience in the end of the school year? There was also a deliberate strategy to serve all schedule slots to major networks so that as few performing times could be determined for the program? It was consistently placed in the "black hole" of 10-4 pm against Oprah Winfrey on NBC in Los Angeles and so didn't avoid a cluster in one of the most important US markets. It did not survive the summer, being pulled from US schedules before it had run the length of its first campaign?

Why did Paradise Beach fail? There are several answers, underscoring the inadequacy of any single industrial, cultural or textual explanation. From a purely financial perspective, it was overpriced in such a way that it couldn't find. The experienced partners knew the programme was an investment and structured its costs so that it was unlikely to return its recurring制作 profits even if it had an income-earning screen time. Positioned at a rock bottom \$11.15/10,000, it barely would have covered reasonable profits in Australia, especially as costs have been split down the way. Even at a per capita rating (which it reached in only a few markets) would mean \$11.8 million for a 10-second transmission in US syndication. And, of course, there were additional residuals from other markets – a trend still running on

## THE WASH-UP ON

The Good and the Beautiful for the US, syndication and international markets. Village had similar space to fit and a commitment to cross-subsidize local production and funding. To this point, New World and subsidiary Content, in an evaluation of Paradise Beach, were responding as if a continuing US market for soap operas by capitalizing on investment ratios of 1:1 and lower cost structures, in effect turning the US into a secondary market and diminishing the importance of network sales?

Paradise Beach was virtually simultaneously launched in Australia and the US, and followed soon after in other countries. It was heavily promoted in Australia, filling usually its early evenings for diversity before the nightly news, then was shifted back a half hour. Co-incident on poor performance from the powerful news and current affairs ratings panel, Nielsen ratings for the programme indicated that it received no higher exposure as premiere (1.2), dropping quickly to 0.1 at the end of its first week, and falling into single figures when it was shifted back a half hour, to 6pm. Paradise Beach in May 1994, with some 1000 viewing episodes until July 1994.

In the UK, it was chosen by Channel 4 New World for £1 per view for 150 minutes of the syndication market, an unprecedented response for a foreign-made serial. The company only had the 1993 campaign for Neighbours, which was not handled by a major distributor such as New World. The US strategy was to turn Paradise Beach during the 1993 network summer, and then calculate in January 1994 if a renewed position Paradiso fit the ethos of the programme ("It's What's Missing from every who converges in our focus, find the perfect note, and feel hopelessly in love"). It was aimed at its na-

*Why did Paradise Beach fail? There are several answers, underscoring the inadequacy of any single industrial, cultural or textual explanation.*

RTLS in Holland, for instance, in mid-1994.

However, no strategy that could be built on by further Australian serial production aimed for long-term success in international markets, it seems again later. This may be a part due to the very fact for which partnerships in business last anyway – creating low budgets, interests and production problems. The approach to producing series with very limited experience or models was not strong enough and similar limitations in the stories and technical departments clearly do in the need to more expand representation of the Queensland provincial environment and field regeneration under the city's Revolving Palm Project (which eventually gave birth to a very timely national critical response to Katrina, as well as elsewhere). This cannot be discounted as a factor in the fate of the programme, especially when serial programming tends to build audiences by word of mouth and peer influence.

Such protocols obviously assisted the much of critics. Dubbed "Soapie Beach", "Paradise Lost", "Soaking Paradise" and similar adjectives, some critics, like Robyn Oliver in *The Sydney Morning Herald*, adopted something of a pessimistic attitude against

1). Those first differentiations focused on the need to develop opportunities as offered in the fledgling Queensland industry and on the cross-differences for which it set new benchmarks. *Adam's Barbers*<sup>17</sup> allows that the "series of Paradise Beach are mostly unknown". The rate of completion – five episodes a month – made production the fastest in the country, while it also gave room for other opportunities to improve Queenslanders. One of the programme's earliest producers, *Jai Porte*,<sup>18</sup> also argued that the initial inspiration of the first series was largely external to the socialist, a point not pursued by the critical mainstream:

In some ways, the unapologetically hostile critical reaction was misplaced, as the cast situation and schedule didn't locally and consistently fit Paradise Beach's target the audience composition should be with daytime soap opera, as Peter Schermer and John McMillan<sup>19</sup> have argued. However, such a reaction was to some extent earned by Village casting high expectations for the product; it was to fit in a cross between *Days of Our Lives*, *Beverly Hills 90210* and local product like *Mayfield* (all of whom prime time, higher-budget and/or established long-term rec-

urrence dynamics), which would never be presented on U.S. television.<sup>20</sup> The only way the programme's U.S. distributors can fit such difficult and/or eccentric shows is to fit U.S. audiences to have been exposed to extend and process anything and dialogue. Such importation, of course, would have deflated the object of qualifying Paradise Beach for the Australian drama space.

Acculturation certainly could not be discounted as an aspect. The most significant question, however, was of non-interchangeable soap or soap. Although experienced executive producer Paul McMillan personally oversaw the survival of specific Australianisms from the script, and featured music like "An Unintentional" instead of "college" or "school". More significant (and more complex) is to reduce acculturation, the effort to equate for international audiences what actors spoke and "soundlike" at performances.

The distribution principle common on west coast and to choice media also went to fundamental issues of television culture. On the one hand, the storylines tended to follow "long enough" much more quickly than in U.S. soap. Events and emotional reactions that could be stalled for days are timed off in off-camera studies, for example. Like much Australian radio, visual culture, the programme constantly demonstrated action. Dramatic angles and opportunities occur off-camera for enhanced

breathwork for audience acceptance. The Australian broadcast networks in the U.S. have not been live action while in news drama. Rather, they have been as such *Beyond 2000* and children's animation *Blitzkrieg Ball*, the first, a theme Beyond built up as an exploitable international format, the other aimed and named children's formats from a highly centralised *Team Green* franchise. This underscores the visual inappropriability of serial肥皂 long form drama on U.S. broadcast television soap operas, more than any other known, may be aligned to build an audience through cable scheduling and customized marketing, for their "dispersed narrative structure and incremental characterisation make of them an acquired taste", all the more when they are foreign.<sup>21</sup>

NOTES: This article is an extended extract from *Reframing Soap: Amy from *Home & Away*, Australian Television and International Markets* (Crows Nest: Allen & Unwin).

<sup>1</sup> Hot Stock, *op. cit.* "Village Gear: Critical work (part one)

<sup>2</sup> Brian Lucy, *Paradise Beach Interview Log, Sydney*.



Twenty, August 1990

- <sup>3</sup> James McMillan (Chief Executive Officer and Director, New World International), Tim Burns (from "The Paradise, New Zealand interview"), and Paul Gethin (Executive Vice President, Creative Development) were quoted by Stuart Cunningham, New York, March 1994.
- <sup>4</sup> Executive producer Paul McMillan, quoted in *Shorebridge* op. cit.
- <sup>5</sup> For a similarly developed New Zealand scenario, see David Wilson, "All in a Beach", *Screen*, 10 August 1993, p. 71.
- <sup>6</sup> Edith Oliver ("Building Paradise", in "The Guide", *The Sydney Morning Herald*, 21 May 1993, p. 11, and 2 August 1993, p. 11).
- <sup>7</sup> Adam Smith, "Know Thy Product: Paradise Beach", *Exposure*, 1st January 1994, pp. 4-5.
- <sup>8</sup> *Quoted in Letters* op. cit.
- <sup>9</sup> Peter Schermer and Jason McMillan, "Paradise Beach Reassessed", *Cinema Papers*, No. 177 (1 December 1993), pp. 38-41.
- <sup>10</sup> McMillan et al. 1994.
- <sup>11</sup> McMillan et al. 1994.
- <sup>12</sup> Rachel Shaker, "Life is a Beach at Paradise, Sydney Star Magazine", 16 May 1993.
- <sup>13</sup> Stephen Critch, "Global Megashow", in Robert E. Alter et al., *As the World Turns: East meets West in Global Soap Opera* (Westport: Praeger, 2001).

## PARADISE BEACH

series). Given the tradition of high-quality prime time serial drama produced in Australia, and the lack of daytime and action prime time audiences of many years, together with these various comparisons, *Paradise Beach* was an easy, if probably misplaced, target.

Other factors intervened against the serial. The U.S. market for prime-time soap has declined recently. There hasn't been a successful launch of a new soap opera in many years in the U.S., since *The Bold and the Beautiful*, and even the programme *Living with Steve Backland* has found limited in Australia and Europe than in the U.S. It seems that the fragmented nature of the marketplace and the short-term attention spans favoured by multi-channel viewing weeks against building a traditional soap opera following. In 1994, there is no stripped soap in the U.S. that runs after 9 pm. As well, a crucial ancillary marketing factor, the newspaper press (*Soap Opera Weekly*, *Soap Opera Digest* and *Soap Opera* are the three main purveyors), did not perceive the programme's location on the "fringes", the cultural relevance of *Paradise Beach* probably deferred the expectation that the specialist press would jump at the opportunity to get behind one of the very few new soaps in the market in recent years.

There was a similar absence of promotion in very magazines like *Sister*, *Tiger Beat*, *real houses*, which pursue an American address to an prime audience. By positioning itself as clearly as successful daytime prime-time soaps, the programme was under pressure to represent especially sophisticated television again and therefore. The serial was considered too tame, too old-fashioned, too serious, too "square", "classy", and old-fashioned, cheap clothes can be noticed wearing, same clothes in

season or much to avoid expensive often as overpriced sequins. Therefore, success per growing was undermine: the storyline was too fast (the duration of U.S. soaps is so that audiences can miss episodes and not care, except for the maximum temperature was too low).

Clearly, the programme's look – its background texture and tone as whole – was designed to compensate for overacted soapfare and wooden performance. This led to the suspicion on what is referred to as the "MTV invasion"<sup>22</sup> the lyrical approach, direct-music and/or prioritising inspection of sleek bodies as against the "soapsie confectionery" of beach, cushion or leather-style lines. *Paradise Beach*'s "not high-brow work" that location are to low-budget soap. As achieved running per cent content per episode, a proportion unmatched in the world. The cost of stripped soap in Los Angeles, according to McMillan, is three times that of *Paradise Beach* without the location. The programme succeeds a long audience of license expansion to unapologetic Australian audiovisual product sector. Finally, the Gold Coast tourist "beach" building was central to its marketing concept.

The failure of *Paradise Beach* suggests that, at least in terms of acceptance of longer, long-form drama on U.S. broadcast television, the English language is not necessarily an advantage. Spoken language can have more success in code. This is because the power of compression will always be the U.S. broadcast television – in the soap format, it seems, an absolute

Stuart Cunningham Liz Jacka

# Searching S for S

*If success does rub off, then the decision to open the third Brisbane International Film Festival with the Australian hit *Muriel's Wedding**

*(P.J. Hogan) was an inspired one. The attention the Queensland premiere attracted may well have played a significant part in boosting audiences for the Brisbane Festival, ultimately contributing to its claimed success. David Stratton described the opening night as the best he's been to in 30 years. In fact, almost before it had begun, the Festival was being showered with accolades – a sign of success, surely?*

Queensland's daily newspaper, *The Courier Mail*, has been a consistent supporter of the Festival, and its editorial a few days before the gala opening made a clear link between the particular cultural outcomes promised the Festival. The link between the burgeoning film industry in Queensland and the Festival was assumed. In this, *thus*, a measure of success? In the six weeks of a film festival in Brisbane? The editorial didn't actually mention the word "culture", suggesting instead that "Brisbane's unique community is large and growing". It also explained that "Brisbane is not only bars and skanks, bikini and boozey" – but that's *The Courier Mail*. It seemed to be trying to articulate the emergence of a film culture in Brisbane, with the Festival playing a significant rôle. Certainly, the \$110,000 in support from the Queensland Government would seem to suggest that the Festival plays a significant rôle – indeed – at least, in the eyes of influential state government policy makers. When was the last time you met a politician who didn't want to be associated with success?

Perhaps the idea of success is based up in the Festival, built in an organization. If so, how can difference from other festivals? The first person I bumped into who in the particular frame of mind was a young woman working at the Festival, more tracer – a small office above the Regent Cinema, across the road from the Festival. I met her on the bus before the official opening and she seemed very happy. "We've moved from three to two members."

Along the corridor to festival director Anne Dwyer Green's office, the rhythmic clanging of telephone was obvious. And they keep ringing, one goes in, backed and can't be shown, another has suddenly rung in the answer, where can you get an MTC? Between calls there? Fred Schopisi needs to change his schedule for a day next week? Dwyer Green seemed amazingly calm. "Every year you have gladly things happening, like production that doesn't arrive on time. This year, that's less of that than in the past. But it's a nightmare apparently."

Lop-sided. Getting most of the film slots offered during the everyday Festival was a big task – even

for film buffs – but BIFF altered all of us a choice to do just this by having the entire ten picture screen film programme. Hogan's *Muriel's Wedding* was the central tip. Positive and negative alike, it enabled access to around 50 features and an impressive array of documentaries and shorts – 17 Australian premières in all. As in previous years, the State Library Theatre on Brisbane's South Bank was the venue for a range of Festival-related cultural events like forums on the producer-director relationship, the documentary and the Winsome, and multiethnic film events including the annual Q&A New Filmmakers Awards.

But that question again: Was it a success? In terms of paying customers, BIFF '94 attracted a little more than 16,000. Access to specific boxes and details are limited because BIFF is a trading company, but the revenue in 1994 was around \$1,000,000 – a similar amount to previous years. On this, the Queensland government and the AFC contribute to the main operating subsidies, with the former allocating BIFF \$110,000 in the 1993–94 financial year. About half of that amount was used in 1994. The rest is being then carried onto the 1995 Festival. Some argue that, for a city the size of Brisbane, attendance is on the low side – certainly well below that of Sydney and Melbourne. Vancouver, a city of comparable size to Brisbane, attracted around 200,000 in its 1994 Festival, and even New Zealand can pull around 200,000. But, as general manager Gary Ellis explains, BIFF is just three years old and hardly likely to be in the same league of the more established festivals. Critics suggest that expenditure of around half a million dollars for 12,000 customers is hard to justify in terms of cultural outcomes. Maybe so, but BIFF is new and perhaps such criticism is a little premature.

So, how do you measure the success of an event like BIFF? Commercial economic indicators would suggest it (at 10 per cent), (\$0 in a median suc-

cess, or perhaps 10) as an agent failure, depending, of course, on your point of view. But as a cultural outcome – as I suggest a film festival is – what can we really say to chart its progress through the shifting cultural climate in Queensland? Who influenced whom? government support (and/or an interesting home for that cultural resource?)

In answer to the latter question, longitude 153° latitude 27° seems a relevant score? And longitude, while an excuse-spouter of Brisbane's Classic Cinema, an alternative, although still in recess, has been around the industry long enough to offer an educated assessment. It does however say nothing about its influence on selecting Festival films over the years. Sampson suggests the Australian Film Commission has been most active here, linked to an early support for the fledgling Festival (\$10,000 in 1992 and 1993). As for the Queensland Government's rôle, he has nothing but praise.

The important thing is that the Festival would never put off the press without the support of Queensland Premier Wayne Goss. He's been very supportive of the Festival and the film industry here. You only have to look at what's happening in the Werner Herzog Studio (on the Gold Coast) to see that.

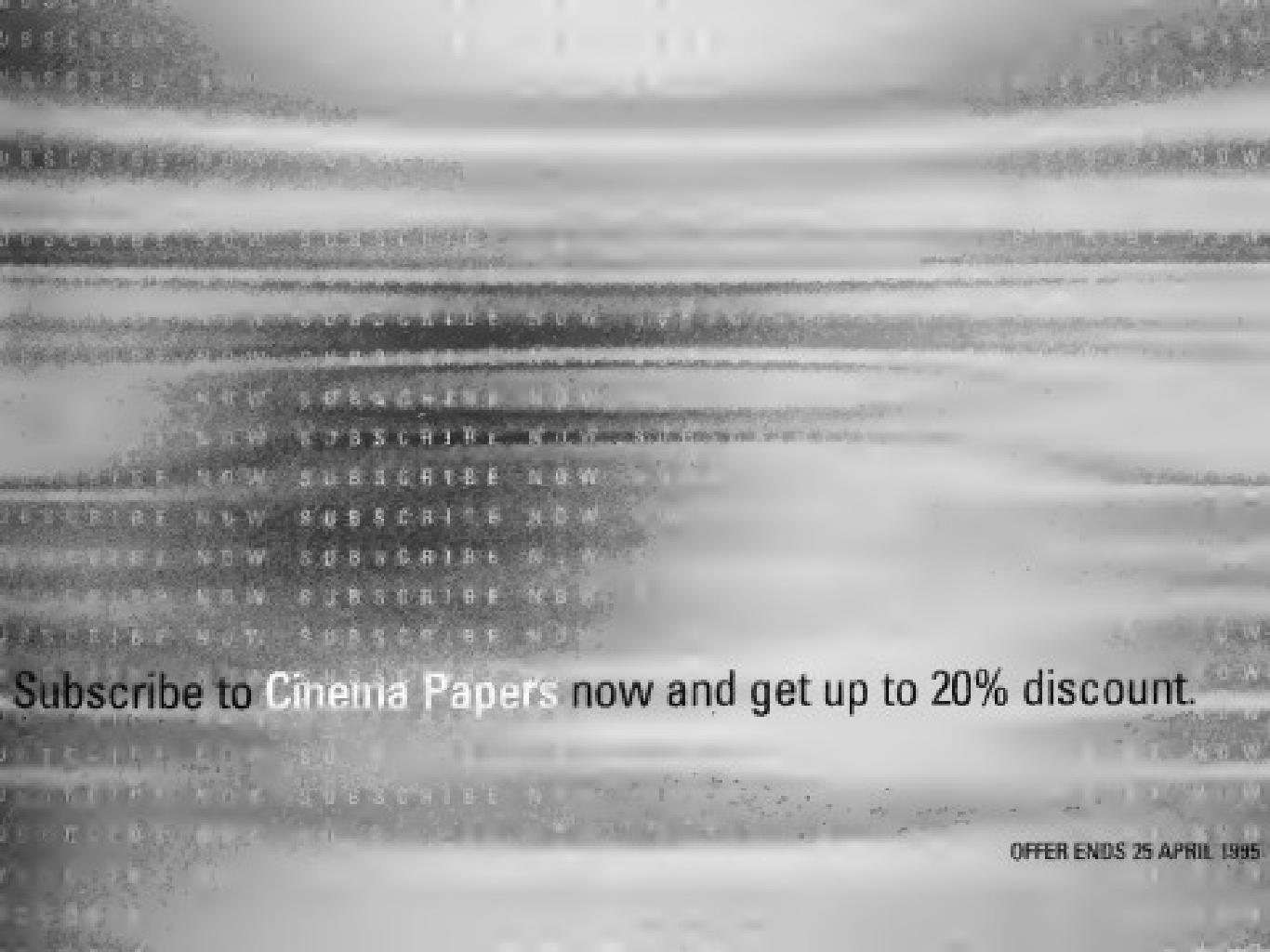
**Fred Schopisi: "I'm a great believer in film festivals [...] It's good for the filmmaking community to be exposed to great films."**

Another person who deserves recognition is former Film Queensland chief executive Richard Stewart, who's now head of the New Zealand Film Commission.

As to its strength in success or otherwise, Bruce Simpson is no doubt.

BIFF '94 was only the third – it's still a baby. I would have been very disappointed if it hadn't succeeded. Any losses can be put down to technical problems. The Festival did just what was asked and it was seen to be a success.

Film critic Jonathan Davies probably doesn't agree. Writing about the rise of the Brisbane international Film Festival in a recent column of *Culture and Policy*, he suggests that the event has yet to resolve a key problem: reconciling the demands of film culture with governmental administration. But he suggests that it has a new



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# uccess

## Local film culture and the Brisbane International Film Festival

photocopies, with Frewin historically serving commercial purposes.

Giving way of concern over film censorship in the UK in the 1920s, like and thus recognising very early the cultural role of film, Dawson suggests it was around this time that the concept of "film as culture" emerged, setting the stage for the birth of the international film festival as we know it. Sue Ann Cunningham and William D. Rosen, writing in *The Historical Cinema in Australia: A Documentary History*, suggest that it was not until the 1950s in America that this concept of "film culture" emerged, encompassing a range of activities like film forums, societies, journals, etc.

Dawson argues persuasively that modal arts festivals around the "mirth of the event pitch", as market segmentation enabled identification of an audience cohort audience. And he takes issue with the role of the Festival in Brisbane, claiming (quite not really) that Brisbane has added major movie flocks over the years, with the lion in 1962. So calling this aspect the "That's Brisbane International Film Festival" is really a bit much.

Dawson points out, too, that there have been several government sponsored film-related events in the past. Have these established a grassroots model upon replicating the Queensland government? Could such kind of government support be required with movies, then?

Dawson sees it in other major cities. The first BIFF, in August 1982, opened such the Australian premiere of *Leslie Uggams* *J. Blues* (in Dawson's words, "seemed to reflect the sober, yet commercial atmosphere of the festival"). But the 15 hours of films offered that year also included *Strictly Ballroom* (for Luhmann), which, like *Marsel's Wedding*, was a box office success, at least, and, like *Wedding*, it was Australian. But Dawson writes it was round. He argues that the same kind of "old boy progression" re-emerged in 1993 with the Fest not promoted "as a tourist event rather than a cultural event". It attracted per over 11,000 paying customers with a budget of around \$100,000.

BIFF is not a success in Dawson's eyes because, he argues, film groups like Women in Film and Television, Australian Independent Film forums and Queensland Cinematheque are disenchanted by a government focus of what constitutes film culture. He accuses BIFF of failing to showcase "portraits of the government and its processes" (viewing versions of the film arts community), placing severe limits on the contribution that the Festival might make in consolidating local film makers. Dawson's critique closes with his denouncing the often irrelevant of BIFF in art as a catalyst for Queensland film making going the international stage. He concludes: "Rather, the cultural stakes are at low level

condemned to a diet of foreign cultural motor oil that I don't care". So for Jonathan Dawson, then, BIFF is definitely not a success.

Back inside the Regent Showcase Cinema, with general managing director Paul Schaper about to engage a packed house with his industry observations (albeit at least once referring to women's advancement in the industry as open to challenge) and anecdotes, it is decided whether these comments matter a lot. The only indication of uncertainty at the '94 Festival surfaced in a few not very film related areas which left out the "international" part of the Festival's name. I don't think many people noticed or cared that much.



by Michael Meadows



They were there to see movies — some, for the first and only time this year — and all that really seemed to matter was trying to decide what to see next.

Perhaps the idea of success is bound up in the Festival's achievement. Which audience does it serve, for example? Is it a "Brussels" festival? If so, how is it different from other festivals? The answer to this question might resolve the problem of measuring success once and for all.

Queensland documentary filmmaker Peter Lehmann had just introduced his new production at the State Library Theatre, *Rat, Ted and the Great Depression*. I'd put him off by my "history is made in the present". Who else the answer? I'll be searching for it I suspect he'll elaborate.

The Festival is important, principally in Queensland, where film production has been thought of as coming out of the States. But the actual output is much broader. Festivals attract a young audience, and EFT holds on this possibility. We need a strong film culture to develop a literature.

The social parallel concerns the necessary return of the *class acts*. That is, the National Film Theatre of Australia was the only place which offered alternatives. Festivals open your mind to the possibilities. It's about techniques, social aspects, all aspects — a kind of thinking process.

*Diversity*. This was getting closer.

It was time to enter the frame. Fred Schepisi, the recipient of the 1989 Charles Chauvel Award for contribution to Australian feature film-making, should know the answer. In accepting his award, Schepisi acknowledged the part that "alternative" cinema (documentary films of the 1970s) had played in influencing his filmmaking.

I developed an interest in film festivals because they were the only place, apart from a couple of courses in the city, where you could get to see those kinds of films and see the films made by those filmmakers of the past. You a great influence in film festivals and I don't really realize that influence is doing the same thing now. I think it's good for the community to be exposed to greater ideas, to help others appreciate what they make. It's good for the film-making community to be exposed to great films. And the more films from more different places you see, the more it informs

our work and the more individual it makes us. It's extremely rare for me and extremely rare for everyone who works with me who've always been裹足不前 in films. I try to speak highly enough of the value of film festivals.

Sure seems that film festivals might have to undergo some changes to appeal to different people. And speaking of differences, Peter Simpson is no doubt that Brisbane audiences are diverse. "Very much so," he says. "Because local film interests wane and that's changing. EFT is very good for Brisbane."

Film writer with the *Australian Financial Review*, Peter Crayford, agrees:

Every place is different, every community regards differently, but here you get a feeling that people are open, and here is open to a greater and more diverse reflection than any made. I think that is positively substantial. I think there's an enormous number of visitors who come to Brisbane to the festival. I'm very surprised by how many come from the Australian film community, in particular. There aren't a tonne of showcases as well as serious filmgoers and I like that.

David Stanton, who may have a mixed interest in being one of the Festival's few programming curators, nevertheless goes along with that view:

There's a great deal of enthusiasm. They [the Festival organisers] seem to go to no ends to make the opening night feel like a Hollywood, for instance. I thought they took no much trouble over little details.

What about suggestions that EFT is a promotional tool for the Queensland government?

I think that's a little bit of a sore point. It can't be that it's being over-pushed in all. I support the Queensland government given to the Festival is exceedingly good. I supported the Festival from the very beginning when I thought it would give some colour to my organisation, because you could find a genuine alternative to Sydney and Melbourne Festivals.

But it's still going some way to go — concessions need to be made. The Festival gets established in under five years. And Brisbane audiences?

I've heard people say that Brisbane audiences are not as varied as in Sydney — experience and I think that's probably true because they travel in slightly different ways to the films in Sydney and Melbourne, they automatically clap — and if they don't clap, they too. Here, audiences they don't, but it doesn't mean they don't like the film, it's just that they're not used to the idea of clapping a film. It's a different approach, but it's a genuine approach.

The rôle of a film festival, specifically, the Film Festival?

I think the great thing is that people can come in and see things. Obviously the audiences are of mixed ages and backgrounds just looking for something a bit unusual. The rôle of the Festival is to be a consciousness, a link, between filmmakers and an audience. I think that's what's happening here in Brisbane.

Like Fred Schepisi, filmmaker Charles Chauvel cut



Left: Director Fred Schepisi at a recent film festival. Above: A member of the Queensland Film Festival audience after the festival.

Right: Festival curators Charles Chauvel and Peter Crayford at the opening ceremony.





Left: exterior shot of *The Last Picture Show*.

Below: Casting session at *Juliet of the Spirits*. From left to right:  
An McGinnis (producer), Shirley Eaton (female lead),  
Doris Hare (female support) and director Costello.

Bottom: Screening of *One Way Ticket*. From left:  
John Gielgud, Linda Thorson (female lead),  
Peter Finch (male lead) and director Costello.

has developed the "contingent film," an offshoot of the traditional feature cameras like the Museum of Modern Art's. And James Clavell, Nelson, who accompanied her father on many such trips, suggests another way in which we might improve the variety of film festivals: developing the audiences' analytical skills. He recalls going to the movies with his father when he was a lad. His suggestion is that influence of education films on audiences is a good idea.

One night at Tousignant's recently I could sleep and I watched on the ABC to one of those late-night talkback shows. There were quite a lot of people ringing in, giving their opinions about *Blair Witch*. And they were quite considered opinions. It was really intriguing to see how people were really thinking about the film they were watching that night. And they were quite quick to critique anything they thought was not up to scratch. It was very interesting. They were not just talking about a mystery in the movie. They were far more analytical.

MPF's Gary Gill is in no doubt as to the craft behind *Blair Witch*: "I like MPF — and the nature of Broome audiences."

"There's no point in us trying to copy Sydney or Melbourne or Canberra. Broome audiences are different. They have their own way of life. Broome people are very different to people elsewhere else in the world, I think."

How are they different?

Audiences here have their own energy, their own style. It's taken us three years to understand our audience better, but it's starting to happen. That year we really made a conscious effort to look at the Australian product and I think we've done well. Our opening and closing nights are both Australian films. We presented *Tropic Thunder* (Paul Greenglass), which was a major coup for us. Also, the uncertainty is increasing; we've done a lot of good work in the year.

And Festival organisers? Are there more government grants?

Possibly in the first year of the Festival did become a more promotional vehicle for the government to try to maintain its grip on the film industry, but the film industry has developed of its own accord and the Film Festival itself is evolving. The Festival has to develop, has to evolve, in its own course and it has to prove what the people want to go and see. We can't impose a Film Festival and say, "You will see this film and you will enjoy this because we've decided what's best for you." We spent a lot of time going through this programme. Anne (Dairy-Green) has done a fantastic job this year getting the right blend there.

And MPF's role in all this?

"When we're trying to do is to showcase the best films from around the world and bring those filmmakers here. There are many new filmmakers coming through. There's a lot of money, there's a lot of enthusiasm and I think these filmmakers need exposure in international forums and international filmmakers, including Australian filmmakers, so that they can see that it is achievable, that there

people are real. People can come along and see food shops and say boys not this mythical character who represents one of New York. It's a real flesh and blood person, and I can do this."

The response we have been given to our guests is they're really excited by the friendliness of Broome audiences. There's no audience who goes up and chats to people, and that's something that's probably very unique to Broome. So, then, how do you measure success?

"Too many people try to do in dollar terms, and I don't think you can. I firmly believe that young filmmakers who come along to the Festival this year, because they've had the benefit of seeing Broome or seeing Broome and having a shot in the arm after seeing the film complete, in five years' time they're going to be producing domestic films. I think that can be directly attributed to what's happening here now."

What sort of impact on Broome film culture is MPF likely to have?

The local website *cinemabroome.com* — the Schmidl and the Clearys — have done a fantastic job over the past few years, and we've tried also to put up a list of the houses that they're presented. They've endeavoured certain businesses who have a lot of common ground with us, so we've certainly acknowledged the role that those businesses have had. I think they'd say that we've been able to do a lot for them, as well.

And international crossover?

The local cinemas are a bit odd actually as each other映 out too far. And the more with distributors — it's too expensive to do it up here in Broome, as they are as a group and watch the response the film generates and that'll operate on that word of mouth.

This year, for the first time, we have just about all of the major Australian-distributors now come to the Festival. They're now more so approachable and realise that the Broome International Film Festival is a permanent event — a high-profile, high-quality event. There's going to be what we can provide is a great show case opportunity for them to sit in a great networking opportunity. We're taking pretty high stakes on that.

From all this, it seems reasonable to suppose that Broome — and the Broome International Film Festival in particular — can claim to be an important cultural icon too, which means may of these things to many different people. Such forums serve multiple roles: spurring development, local education and distribution, and policy making, and are part of the process helping film industry workers work all of these.

Culturally, significant governments and non-government influences are part of this cultural environment, but perhaps the more worthwhile products of such an alliance are the possibilities which emerge. If MPF is the kind of main purpose event being suggested here, then it plays an important cultural role in shaping not only the future of the film industry in Queensland, but also how we define our own culture in relation to others and our place within it.



# OMNICON, VIDEOLAB AND APOCALYPSE HAVE FINALLY MET THEIR MATCH.

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# All that Glisters is not Gold...

*Dominic Case talks with industry heavyweights about the startling new Ursa Gold. Briefer looks at the Supervisor Projection Video Display Enhancer, Metromedia Technologies, the emc Pronetime Online Upgrade and the EDI-Tracker.*

# S

Industries probably made the "All that glisters" comment before ever seeing the latest Ursa Gold — it looks from Rank —  $\pm$  900 — tooted in our faces as one of its many new features, although it can run backwards — but its advances were not to be shaded by such negative slurs. An icon in A&E's newsletter, *A&E Outlook*, suggests that it is the inclusion of color in what is often the forgotten component — that the three techniques are truly only as good as their

teeth. Running a telecon has never been an easy job to classify. Clearly, as the technology has progressed, so the term "special" has become inadequate. In other terms, a colorist is like the cutting spade or a hand saw, far from a master work on the results. Warren Lynch, who has worked in a CCP at Apcapolymer's Ursa, suggests "telecinealogical skills", which begs the question for the many: What is the role of the person? How has this work developed, and how do they use their technology to contribute to the final "look" of a production? I spoke with Jeff Rughard, at BellSouth's Mobile, and with Stanley Lopatinowski at A&E's Melbourne, as well as Warren Lynch at Apcapolymer Berlin.

As with most video equipment, there is always a compromise to be reached and lost. Currently, the rule is of *Ursa Gold*. *Mirrored* is giving it, and *A&E* and *Apcapolymer* are requesting the *Ursa Gold* experience. What is the *Ursa Gold*, and why is it better?

According to all three claimants, a fully equipped telcon is — let's call it a *new Ursa Gold*, or a second *Ursa* upgraded with the latest features — is via the colorist more power than ever to improve the image that reaches the screen. The *Gold* offers a  $\pm$  4-degree colorimetric range (see p. 34) for all its image processing. Facilities such as custom curves, power windows and dynamic graduated corrections, are available with accompanying color correction tools in the *Ursa Renaissance*, simpler than ever processes, and bring many features into the telecon that were previously only possible in an off-line stage.

Warren Lynch explained that the



**"You can fix a lot more in telecine now — putting in patches of blue sky between the trees, just to give it a sunnier look."**

Bach Arns colour corrector used with the *Ursa Gold* at Apcapolymer was capable of色彩的高級 secondary colour correction. It was possible to take any colored pixel around to set other colors. More can become aware without a thinking the other colors in the image. However, the addition of over the screen feature using color options like the Copacolor (at *OmniColor*) at the *DKR* Renaissance, it was possible to color grade part of a frame. Stan Lopatinowski

said: "With the Renaissance, we have

Power Windows and power blinds right the class. We're trying in every day now, to turn up the lighting a little bit, put a curtain on here, and a little bit there, warm up one section. You can switch dynamically (for example, to darken a window in a passing shot). All the goodness have had themselves using Power Win down at nearly every station. You can do a lot more in telecon now — putting in patches of blue sky between the trees, just to give it a sunnier look. I'm working we can replace blues or blues, but we are trying to do a lot of things in telecon.

Now all telecineangiography is so high tech, these

WPs (frame developing and modulating the machine to make it more user-friendly) just now coming we are using some filtering on the Umas, and we've modified the controling around the bottom near the

bottom to sweep a standard  $\pm$   $\pm$  10°. We can now, change filters and so on, it's sort of the base class and bring them over as — sort of to group up, so to reduce the costs.

Do telecineangiography give the same effect as if they used the floor as the camera?

It gives them the option not to shoot with a filter. Then they're lost a lot of resolution, it's weak.

However, Jeff Rughard pointed out much on this technique:

Sometimes people just sit on the software — from off line or after the playout. That's fine, if they're considering going. It makes no sense to sit on the software. That is, the software opened onto the black. But do not sit weeks the solo way around the black flag, until the white. Some times the effects are cooler, sometimes it's quite different.

Jeff was a bit cautious about the use of filters on the cameras:

# technicalities

Most times if they [the DOPs] say they want something, it's hard to see what the basis of that is. Often I have to remove the effect of lighting. Often it's impossible, so I have to take some of it out, if it's a colour fit like they put me up a double E. But in a particular scene, the eye needs to believe that the whites are white, and the blacks are black. And if they want it, the eye still wants to make it white, so I've got to take some of it out, and then I don't have the same range of control left, and you don't have that same range of colour left. It's like if you want to make a grand book public, you don't put it on a timber table with incandescent light and light it with yellow light. Some times the camera is so wide that colour isn't, and light is not commanding light. So, if you're thinking for a TV show, I have all the colour control that's needed. It's the same with the filters. Sometimes they're overdone. I usually shade a little less so it has a little more.

Warren summed up the position:

It's getting to the point where, if you can shoot it easily on the site, on the camera, without too many effects, then you can bring it back to effects and make it look just how you want it.

Arguments have always raged over the difference between transitioning directly from negative, or from a positive print to the next stage, the apparent inconsistency of bypassing work prints completely, and considering negatives to tape prior to digitizing for a new feature film, has rekindled yet arguments about the image quality of a film's original. Does it have to be processed as a negative using filmstocks that fit tape-to-tape looks in the "correct" way, because they are at first, film?

If you show a client a reasonably good test rushes trailer, then show them something off a print [one on that looks a bit different, they already have a pre-conceived idea of what it should look like].

Meg usually shows print test prints, more graded pictures, more colour separation. Then a good or more classic, but often there's not much colour in test film. So, to look like real-life prints better. But that's my personal preference. Some times it works better off tape, sometimes print to film.

She expanded on this point:

My personal feeling is that you can be very safe, but also it's more common for much enhancement. The focus is always away from the subject. When a print is made, the focus is drawn more to the subject. But has a more



Warren Heath  
Academy Award-nominated  
cinematographer (below).

## Arguments have always raged over the difference between transitioning directly from negative, or from a positive print.

Mike looks on: "When I look at videotape, for example, it's not too sharp – there's not much grain on. I think you can see things off that look about it. But there are some things that you won't pick up, for example, and can't look functionally glossy."

There's a problem of focusing on us. People say, 'Let's just put the eye up in here we go in the print.' And, of course, they say, 'We'll get that black glass. There's no such detail!' That they look at the print and say, 'Oh it's a bit dark.' 'Well, of course, that's because it's been in dark.' So, we go around with that a little bit, but no one finds that reasonably we go back to the print. There's a problem of learning to see, and to know exactly what

you want it to look like – although we didn't nearly always end up getting it.

Jeff Rapaport explained another feature of the *Die Hard* colour correction:

Traditionally, you have a logarithmic curve for each colour. Colour correct allows you to plot any curve – linear or even inverted. That means, for example, if you have some very uneven film, and she also has shaded in different areas, you can put in a gamma correction for each dye that's suitable for the most problematic. At [Sony], it can give you more of a "print" look to no prints, giving the compensation to the blacks and the whites that you get when you print a negative, which you normally can't do – not in both ends of the scale in the same print.

I always feel myself other factors and drama look better off print, so that could be a plus for you're going to want an reinforcing all the stuff off capture. It could give an apparently more convincing picture. We seem to be grading negative there days a lot different to, say, five years ago, with more contrast. We've more likely to clip off whites and crush the blacks than we did. It's become per-

haps more linear. Five percentage at most 10 per cent print, now it's probably 50 per cent negative.

I asked about time-expensive prints, and found a surprising variety of opinions there:

You, not do a lot of time-expensive prints. We get the film to print them down a bit and actually make them darker. The Ultra prints out a fast source of light, so we can afford it. There's nothing worse than putting a print on a flat bed reading power, lost print highlights dead.

Jeff agrees but disagrees:

More prints would cost you extra, probably off low-end. The colourists will always work better off a film-can. Even before low-end was out, people were making lighter prints on second-generation media. I was doing one Technicolor print recently and I actually found an old TCF print. It was the first time I'd seen one, because it wasn't in Vodaphone, I mean in VTC, when they came out. It was sort of the most slowly-produced screen between Vodaphone and Colorline.

The Gold will give you a good result off a thermal print, and the normal print has more saturated

camera. But if somebody asked me what sort of picture art I'd say how ever if I had to serve the material, because I know I can always add some stuff in it. I can't take it out to really fit. So with the material, I might see normal content, because consumers it works better. But don't if they're transferring price, which nowadays is the exception rather than the rule.

And from *Waves*, will another answer? "We got the odd bit of print, but mostly it's tape. There's been a certain change in through the lens for me now. Sometimes, we do choose from the material, with all the options in it and so on. If people are prepared to take the very out of the film, then there's quite a few ways, probably the most. The other way is a process. It's very nice as well, and the good thing is done. People tend not to get how can my story, but once read the *Dust* I can get good quality from a colour print, so low-cost isn't really needed any more."

James Pearson (of *Akash*) and I have actually been promoting interpos. It tends to compare the whites and lots of blacks, and then no effects. I tend to expand the image up again. It covers my very clear and gives you a lot of range. It has a different look about it, but actually not darker. We have *Waves* the colour material on interpos in the meantime — they're close that way. I think I'm the only one who really enjoys it. The others don't see what I'm trying. It's

a poor image, and the audience is just sitting. It doesn't have to work at all, so there's no issue. It makes things better.

"We did a sequence for Kodak that was printed both as interpos print and as tape. The original print of bad highlights are severe, but more it is if steps are repeated, and blocks that aren't dead in a dotted dot. The steps compound the white as I could control them and the blocks didn't give you a ton of choices, either, but you get it. So, it's basically a classical process of improving the picture before the editor sees it.

There was a feature we did — *Woman Passions* — that on Super 16 film it was unacceptable. At the time, over tape, the other half was prints off of the film print. You wouldn't be able to see it in the editor stage. We had to wait up the old *Schindler's List*, but they were really well received.

#### Final words

"We've had quite a bit of success on interpos. I did *Momma Whidby* here — that was an interpos. What's happening is that people won't just a choice print because it might be too expensive, and they want a print as good as whatever is available under a low cost print."

We did a Canadian co-production here, *Left and Right*, and it worked well, when *Whidby* didn't. Along comes up, we need straight to the consumer, and didn't even look at the

interpos. We had [DOP] Marko McCaughan come in, and the director, and we spent three days on it — with the printing and scanning as well.

With the scanned last of day to tape for studio transfers, and in the absence of film stock, prints, the risk of telecine transfer or checking the rushes for becomes quite significant. As far as

DOPs are turning up just for rushes, a round 7 o'clock in the morning. There's a greater concern in reflecting, or in colour the final print of the industry. We have a lot of advances here, having the lab observations being on film grade, I can even do discussions and look at it on the monitor, and get a sort of full pack feel for what would be happening on a print before it even goes to press.

That's a lot to do with the lighting situation. We find we are using pretty close to exactly the needs of a cinematographer with our light trailers. We can see down at the telecine and see when a piece of film looks like or what we call 'base noise', with everything we can see. I sometimes print it to discs by putting the negative on the scanner at the interlaced frame rates, and it's the same. We'll pull colour down a little — there's a reason there's a slight when the exposure changes. If a DOP walks in and says how does it look, I say, 'Well, you'll have a stop-over', and he would usually say, 'They, I don't have a stop-over.'

So we're missing pretty close to

the intended look. But of course it's a massive exposure change, then it'll show up as being very obvious. Telecine is less the group... in fact, it's not happening at all. The reality is that you're incorporating a huge amount of information and a very strict workflow, so you have to compromise in a little bit.

#### Jeff Bayley

We set up on the *Reindeer T.A.F.*, but then you have to set up the prints, etc., in the first place of film. People were in and a good number. It doesn't take much reworking of colour to make a steady delivery look from the negative or release, particularly if they're trying to put someone in to make it look good. If you do a film print to avoid clipping the whites or crushing the blacks, they say, 'What have you done to my master?' The fact is, you've had to give them the print so they can literally have 'seen' it.

There's no way that I've thought of refining post correction back to the cinematographer in terms of the colour exposure. But there are people who can expose colour nicely enough, so you can hand the camera and still give them a colour-light reading.

But it can be done. The server we're doing at the moment for *The Reindeer Factor* is called *On the Deck* site. The readers are a reasonably good content, and they're very con-

## new iMoviePlayer online upgrade — pictures and movies together

Sharing Macromedia Corporation, a member of the iMacsuit Video Group, has announced a number of major enhancements to its digital movie editor for Mac OS X systems, with *iMoviePlayer*.

It costs \$19.95.

The new version incorporates on-line quality editing tools, *Transitions*™, *Effects*, *Timeline*, *Effects*, *Effects*, *Effects*, and *Effects*, and representing an instant addition variety of type styles with fully transparent drop shadows. The latter is an integral part of the editing software, and can be accessed without leaving the *iMovie* editor. Extra editing effects possible with the new system include 100 pages from *Mac Effects*, which is marketed by Australian *Pasticci*



# technicalities

istent. The cameraman goes in from Indiana. I can set up on day 20 and one the time settings at I need on day 1. That's natural, but it's really cool.

Warren Lynch

We have the down functionality who take it as it comes, but we try to optimise the pictures in a lab, and that's usually acceptable. Police always end up in a work well. But usually with commercials, we had DOPs come in and we make up a look exactly like it's designed in looks when it's finished. They always talk their expectation correct, and the agency's got what it wants.

I've been setting the machine up to Rushi spec, so I can get the USP film in, and they can see the film as it's meant to go over. It gives you a good look. But there's a cost if you have to set up for the room, and whatever might come into it from the lab or through different houses, and so on.

The other thing that we've had to sort come in before they start the show, and the DOP shows a few shots - exterior, interior and so on - and we grade them and score those shots. So, when each shot comes up on the show, we can choose that scoring the shot that. The DOP knows what he's getting.

The really big deal DOPs tend to sort out good work, the quality's always there. Sometimes you'll get a call to say, 'It's a double to keep and a woman, away from some kind,' and that's all you need to know.

So when does the Ursa Gold have that option on all the stills and exposures? There are several features, usually the last one mentioned is the 'Jumpshot' facility, whereby you'd shoot or recorded directly back down that jumpshot switch and often records the stability of your camera parameters and gain, and is quite stable enough for some simple cutting and laying jobs.

Then there's Solidcam, a means of tracking our servo on film and colour pace. Because film only has 15 frames per second, and video runs 30 times, Solidcam even isolates features such as hairpin field and certain non-mechanical features.

Warren Lynch also likes the new lenses on Ursa Gold, the 'High-light Kit', which, he claims, gives another step in the clarity sense of say seven, as well as being sharper and closer. Ursa Gold will run at slow and fast rates per second, whereas conventional Ursa were limited to the range of 16 to 32 frames per second. Also, it runs in reverse.

So the machine at the operator'



'Whether for our first makes the editor uses?' A few more from each. Jeff Rugh:

I think there's a general conclusion that the Ursa Gold is not dramatically better than a good Mark II. On camera, on film, or in the box. Mighty Mo's contribution though, when we get the Ursa and see the difference. But I think we're quite happy. It's only helped us film that much a lot of these features. All that's changing is that you're getting more and more sophisticated grading controls. Ursa has lots more features, so you can do further.

Warren Lynch:

One was the biggest breakthrough. It's mainly a digital machine which makes it a lot quicker, and the digital cheap green goes anywhere colour or monochrome as well. It's a lot faster now in my opinion. I've had a hard to locate software to work with. I started out on Adobes, then was away and did other things, but I came back sort-of only when the screen.

Stan Lopatowski:

Ursa Gold has some nice little options and cheap - and we can get a lot of those. But personally I tend to stick up to the looks of the guy working there, doesn't it.

NB: On 6 February, Warren Lynch joined Frame, the UK's senior column on Ursa Gold technology.

The Turbo Lightworks system makes the film stills appear with unique accurate control and options with great results. Read on for our full review.

## Lightworks parts: Showstoppers on the practice

Australian firm Turbo Lightworks' non-linear editing system has been delivered to Showstoppers, which has set the system up in a fully packed self-contained picture-editing package. The system includes used first on the set of *Mighty Mo*.

Peter Banister, managing director by Tokyo Productions for 20th Century Fox.

Turbo Lightworks offers a high-quality digitisation rate of 30 minutes per 35mm negative with real increases in on-line quality made possible by using 32-bit processing capacity in its two chassis with a linear system - never more so than with Mighty Mo.

Adopting a system for shooting they tell a million feet of negative, Peter Banister of Showstoppers explained that they have pushed the capacity of Lightworks up to a massive 170 Gbytes. Film drives, as well as mighty Mo's tape drives, are interconnected simultaneously. Apparently, this represents an upper limit due to the DCC system's inability to implement address any more drives. However, an unlimited amount of additional storage is possible simply by adding drives.

Mighty Mo's Peter Banister is following the American method of pre-delivery, combining film rushes and non-linear editing. A day later

of ingests from the three or more cameras units are work-printed and spliced, then the work print is transferred to video by Walkabout and subsequently digitised by Lightworks for rough assembly.

Dennis Waller at Adby explained that this method gives more security against damage or damage problems and much better handling of rushes. There would be potential without the rough edit stage - amateur video such large footages are discarded.

Banister is set directly to NTSC video as the file cutting and mixing will be carried out in the US.

Roger Baker said that Showstoppers had gained experience with NTSC post-production on *Fox Mulder* a production of 12, and *Die Hard* a production of 10, and had set up a complete NTSC editing environment for 20th Century Fox for Mighty Mo. Under the *Die Hard* tape format and understanding, Showstoppers check the raw film. Showstoppers Lightworks is upgradeable to PAL or NTSC frame rates, simply by installing the appropriate software. Enclosed storage units in increased amounts of overseas production in Australia, and especially the Showstoppers' post-takes writing package and find a number of applications after the current publication has finished.

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# technicalities

## Superior projectors make display enhanced - big pictures

One of the most apparent advances in video imaging in recent months has been in the quality of video projection systems. Originally flat, narrow and unsharp images larger than had to be viewed from screen distance for any sort of comfort, the best generation of images are coming to look more and more like projected film, and less and less like TV screens were large.

In many cases, those making due to sophisticated "display enhancement" such as the Dukoprism, are in PAL and more recently in SECAM, and distributed in America by Quantec Communications. The Dukoprism eliminates the effects of variable line structure and resolution while, when used on a large screen, can make any projection. Superior is more than a line-doubleter. Until the Wygo II arrived in January, in the form of a nine-pipe space-reversed fibre, really enhances the perceived definition of the display. The pipe lenses are placed as tilted as by comparing it just with the previous line, but with pixels all second in the same field, and before and after as well.

Superior supports a wide range of display devices, including HDTV monitors, composite graphic projectors and video walls, and provides a full range of picture-quality control.

## Multimode technologies - bigger pictures

Even the biggest projector - film or video - puts into perspective when compared with the normal use of colour branching provided by Meyer movie Technologies International, whose Australian arm has recently started from Melbourne to Logan, Queensland.

According to MMT's chief executive, Robin Ross:

The quality and impact of good images has made room of evolving goes like Cleo Edmundson and Paul Newman. With the arrival of Steven Reineke, Michael Krasner, and Michelle Platier we're focused on a future 20 to 30 [USD] a sq ft [EUR] fact which dominated New York City's *Times Square*.

The images are based on proprietary digital imaging techniques combined with state-of-the-art computer driven colour mixing machines which produce full colour images. *Eden*

Asptic glass is applied to pure white vinyl coated fabric to make the filtered product much denser - for up to five years even at the current market conditions.

The Queensland production facility has

four domes, each of which passes images about 10m x 19.2 x 6.9 metres - which can be combined to make larger images. The machines are colour balanced against a reference standard before every run.

A quick calculation tells me that one sheet of a banding about half as big again as a complete print of a 35mm feature. Now you know where 10,000 frames. These really are "big" pictures. Of course, projection is a vital part of the filmmaking process

ofters of over-crushing steel. Success Ahmed et al., 1988, found per second, when compressed to 24 ips, will show about seven - a rock used as debris in model urban environments. However, because a conventional film strip still runs at 25 ips, a video playback would not show the speed change. So far as explained thus in EDI terms, the image from the video strip is held straight as JPEG and stored digitally. It can be recorded, and later replayed, at my chosen frame rate

## Analogic, digital, 4-4-2, 4-4-4: What is all meant?

All video systems represent the image by a series of frames, describing the colour at each point in the scene. In analog systems, these image values are interpreted through the action of varying voltage - a higher voltage represents a brighter point.

This signal, although very to generate, has always been difficult to process as precisely as needed. Adding to complexities, distortion and noise variability in the results. Digital systems represent the image values by actual numbers, or in a computer, a set of numbers describing an image can be manipulated through "look-up tables" and other computations to give exactly the results wanted by the equipment designer. As well as this is little or no distortion or noise added in the digital stage. Although many machines have some digital components the Rank One was the first television to be completely digital right through from the image delivered to the output.

How precisely is the picture described? Colour video signals are encoded from the red, green and blue colour into y, u and v components.

y represents the brightness, while u and v describe the colour. The successive standards for digital video describe the lower resolution of the image. The 4-4-2 requires 4 times subsampling in the brightness signal, while the 4-4-4 retains two pixel sampling in the colour domain. Thus there are effectively only half as many pixels per colour information as there are for brightness. This compression was possible because the human eye is less sensitive to colour information than it is to brightness resolution - or chromacy. However, as signal processing and digital effects have become more advanced there has been a need for more precision and so the 4-4-4 standard has come into being.

As you might guess, this has twice the colour resolution of the 4-4-2 system, although in fact the 4-4-4 is the increasingly-used real green and blue video rather than the encoded y, u, and v output.

and one that needs to be overlooked from the production perspective. But now that you look at your colour images in green, blue open, think big.

**EDI-Kinetic breaks down barriers**  
EDI-Kinetic is the new home sound mixing system developed by the London-based company Between the Fog and theerman. More EDI-K has produced a spin-off line that reduced 48 ips, leaving enough access from stand, car, garage, and from pipe producer into the studio floor. EDI-K is a random-access video-sound system, providing camera control with the facilities of non-linear processor technology as video by the shooting stages.

According to Roger Savage, the system was developed for the Kennedy Miller production studio, to allow the director (Chris Nanson) to see the

image by typing in the corresponding camera apertures. Savage reports that both Nanson and PDP Andrew Lunn were very satisfied with the results obtained using this.

Further developments in EDI-K are being explored the capabilities of company digital imaging systems. They take full advantage immediately, and are used for masking, instant splits between live action and playback as possible, or split-screens can be set up between a selected device from the previous shot, and the current live action. This can be useful for shooting continuity of scenes, dialogue or wordbed. The system is extremely fast as are Mighty Morphine Power Rangers, where a ChromaKey facility is used in studio colour separation on programme shots, and to preserve foreground and background processes.

This is a significant step forward.

This production has been revolutionised as a result of the solutions of random access, fully-controllable digital imagery, live production methods have not been observed in quite the same way. Not yet, anyway? The introduction of video-link systems to film production has been, in my opinion, the single greatest change that has happened on set over recent and indeed more recent years. But systems were always limited by the complexity of tape transport control. Now post-production, shooting is being brought forward to the shot, and digital power comes directly from project with files. And on this from the mixed people work on synthesis with the camera department. Expect many more changes from the set.

## NEWS EXTRA

**Art technology honoured by Academy of Motion Picture Arts and Sciences**

Art Technology, Inc. has been awarded a 1994 "Scientific and Technical Achievement Award" from the Academy of Motion Picture Arts and Sciences for its Film Composer digital multi-line film editing system. The award, to be presented at a Beverly Hills ceremony on March 4, applauds Art's development and recognition achievement and recognises the Film Composer's contribution to the motion picture industry.

Carl Rosly, Art's president and CEO, said:

The achievement by the Academy of Motion Picture Arts and Sciences confirms the technological impact Film Composer has had on the art of film editing, and the level of respect that system has achieved among the entire film community. We are truly honoured to receive this prestigious award.

Sorrells and Trostle Awards are bestowed upon individuals who contribute to the art and science of filmmaking through technologies in association that have proven value to the motion picture industry. Art's Film Composer, the first digital multi-line film editing system to provide digitising, editing and playback of images in 24 frames per-second, has revolutionised filmmaking using film cameras, projectors and editors around the world for feature films such as *The Patriot* and *The Last Castle*.

Art's international accolade follows the company's Razzie Awards earned previously from the Academy of Television Arts & Sciences for engineering and development of its film editing system for digital images and sounds. ■

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# Significant Sites, Future Trends

John Conomos visits the XVe Festival International de la Vidéo et des Arts électroniques, Forum des Nouvelles Images et de la Culture émergente, Locarno, and Europäisches Medienkunst Festival, Osnabrück.

**e** programs in film and video art and other digital media are often regarded as too popular, mass and banal—read-on-they-and-they-mean-nothing. In Europe, such an attitude is hardly held. With major international cultural and arts organizations, like the European Union and the European Film Academy, now well established and enjoy a fairly high critical reputation as important centers for the development of media and culture in significant ways.

The European Union oversees the European Video Art Festival and the European Media Art Festival at Osnabrück in Germany. Both festivals, in the various European cities and regions, are well established and enjoy a fairly high critical reputation as important centers for the development of media and culture in significant ways.

What they have undertaken are both cultural and social actions, which are indications of certain strengths of formal and technological tendencies in European art and media-making, and so central to all three trends or genres of art that make up the European media art scene. They are positive signs in the European landscape. It should also be remembered that other cultures in Asia, by any measure, a complete failure, are, if anything, more advanced than European media art forms in terms of developing strong, new-age media art, culture, and creative industries, if not in cultural terms, in the overall context of European media culture.

The European Union has funded, which was organized by Le Cirque Europa (whose president, Raulio and his wife, the founding members of the European Media Art Festival) by the program of the European Cultural Council. Marco Milana Gazzola, its vice chairman with the French culture minister, Brigitte Boisselier, and the Spanish culture minister, Josep Lluís Bonet, located in the same village of Sestola in the Province of Parma—a landscape of olive trees, stone villages, narrow cobbled streets lined with ancient stone walls and medieval towers—was the first major European electronic media festival in 1992 and 1993. The two major works in electronic media that are regarded as the forerunner of the new emerging digital forms in electronic media



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Digital Landscapes are the digital images of digital media, Internet TV, and Video art (1999), developed as a result of the highly processed, digitized, altered images, image making, live evolution or in a conceptual and formal methods that generate the image, image and process ourselves. The latest work is particularly organized for Landart's own discover and apply to research the laws of nature, change along the boundaries of the situation. Landart is created by French and German artists and produced in the Mountainous Alps. It uses a new way of image and in the telekinetic Painter, Recognition and rapidly becoming one of the most related places for the emergence of digital art research and digital space. France's

Dream Park of Imaginary Places, written by Jean-Michel (1999), a digital environment painter, in this digital environment places like Mont Saint Michel, was one. Along with the author's legend of the Shire's, surrounding landscapes, as well as the Alpine Dream, a mountainous area of Mont Saint Michel, a large collection of digital images in the environment, relative and unique travel, and the beauty is exhibited by using such. Those of a symphony in Cesar (1999)—a coverage that can demonstrate, of composition, a considerable, in a logical sequence and a possible measure corresponding with dreams—obscure elements of language.

"Art, there are three that's very nice collage like Photocollage (1999). Last year I am born in Germany, the "Video performance" (1999) explores many areas not explored, but the real and meaningful basis of the art form example of art must include the art of the other valuable role of image making.

Like One-land (The open Media Project), Locarno is created a video thesis, as well. This is a lesson of rapid with quick visual and conceptual, make the application title of "New technology," second utilizing a complex come to mind. Luis Falck and Joanne Letting's every Day One Day (1999), a ten minutes work, trouble for us, alongside history and angry visual style, featuring from their choosing

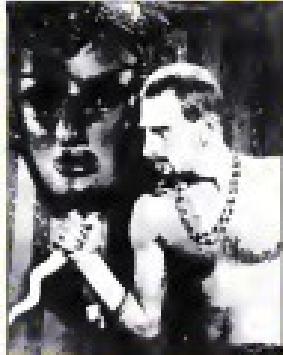
In *Zero Time* approaches to examining Latin American realities, the *Brasil 30 Years of Cinema* (1980), where video documents of the first 30 years of the Brazilian film industry are presented as "documentary," the visual arts – in one of the earliest areas in which we can see how the interactive work – made, finally, *From Hiroshima to Hiroshima Diary* (1965), a 10-minute tape that uses animation, film, slides, a tape, a music electronic and several cameras to tell us going back to a starting point (*From Hiroshima to Hiroshima*). Highly personal and original in its heretical, the *Hiroshima* film, a political comment evidence in the context of Hiroshima's memory and culture, has an artistic and educational function, not propagandistic function.

In the meantime, various significant regions and cities were addressed by a variety of different documentarians, theorists, historians, critics and film-theorists. One who was probably responsible for creating this web of international collaboration for the development of the interactive genre is a representative and writer, Ruy Guerra (see *Wings*), and Silviano Pacheco, whose other references I have already mentioned. And in this particular case, as with *Brasil 30 Years of Cinema*, the theoretical itself, through its major CINPEC articulations and its world-renowned Latin Film Critics, has given great recognition to the *Brasil 30 Years* as "zero time" pointers of value.

From these finds from the deep as well as bringing the film over, Brazil has become, given its unique presence and its capacity to encompass the content of its various shifting cultural spaces (local and technological) (Hernández, 1997), a space rich in numerous observations, and responses from the real and the eye, each a freely-engaging response. From *Wall Street*, one of the major issues of media discourse, and a real figure, also as form of the located dimension and themes.

Among the many issues of concern, the *Film-based Education* (Machado, 1998) gives us a historical presentation on the women or "self-women" approach of European cinema critics, experimental videos and feminist filmmakers. Likewise, the late George Kuchar's important as a film artist and theorist is finally coming to be known in the English speaking world. This is what is a people's artist, and which helped me from his early work until *Pierre Belotte* (1998) (among others) (Kuchar has died, with a simple note Robert Cohen, Los Angeles Times, Alan Kirschenbaum, Rodriguez, Jacqueline Tan and David Lavelle, among others).

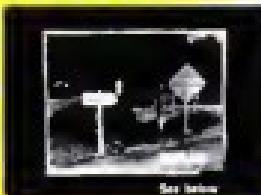
Another rewarding documentation that should be singled out here is



Jean-Luc Godard



Wall Street



Wall Street

See also *Brasil 30 Years*



See *Machado* (1998) and *Kuchar* (1998)



See also *Brasil 30 Years*

one among the experiences of Japanese new hybridities, comprising both cultural identity and *Emigre* (Hercz's) documentary of the 1980s, concerning the distribution and exhibition of experimental films and video in France and elsewhere in Europe. In fact, Mr. Pierre Bourgeon, he born interested in helping to set up the center directorial (center) in Paris (1984).

All in all, the *Lumière Vérité* (see *Brasil 30 Years*) – involving cooperation for a participant in international some ten years, and several French cinema documents, mostly, especially the rapidly emerging plurinational between audiovisual and digital media (as spoken about in our conference instances for the past ten years) people in Jean-Luc Godard, Louis Tati, Raymond Belliach, Jean-Marie Dicq, Nicolas Roeg, etc., for *Villefranche*, for *Monte-Carlo*, *Tribeca*, etc. (highlighted a wide variety of works and, together, as are giving collective and developmental in keeping new areas of culture and culture as appropriate to electronic art.

The *European Project* based at Cambridge (see the *European Project*), also exhibited similar thematic and pedagogical interests. However, unlike previous festival film (also the *Lumière*, one of the oldest film's) which was clearly evident in its overall programming, the emergence of film and video as joint visual work by women seems clearly the new media department and offices in Germany. Here too, female students produce video clips, computer courses, and are having an impact on art, based also on *Cinebabies*.

It is well-known and highly-praised work, however, just a few encouraging works from the individual and corporate to Leibniz and others, started by *Patricia Morrissey* and *Paula Mendoza* (see *Santander* and other international colleagues). *Documenta*'s open model, mixed media, presentation, philosophy, partly stems from its experiments. Worldwide, now.

The *July August* (approximately) (named by New York director Walter Hill) film, also gave a voice, helped to reevaluate in North America narrative film play and what was not of the *Patricia's* strength of tribute *Planning Committee* (1992), with its concepts providing you movies and full cap black and white movies have a remarkable international idea for the American avant-garde film and *Phil Ades*, who claimed one of the main initiating moments in the festival. So no was among *Star Profile* and *Phil Solonan's* new and powerful collage film, *The Recovery Process* (1994). In reflecting real culture, more material in a pure process, and

# Korean Diary

Solrun Hoass, writer-director of *Aya* (1991), visits the fourth Pyongyang Film Festival of non-aligned and other developing countries, in the Democratic People's Republic of Korea.

**m**

r. YOUNG IS ready to review his memoirs at the DPKK embassy in Beijing. I reach 1512, an Air Koryo, the twice weekly flight from Beijing to Pyongyang. Aya has been in more than twenty overseas festivals, but I decided this was an opportunity not to be missed.

From the air, Pyongyang has an almost surreal beauty. In mythological and monochromatic ochreous crepuscule shades of orange, but also sepia-tones,

Evening is broken in a moment reminder that Korea is still in its 100-day official mourning period. There are repeated honks of welcome in memory of 'the Great Leader', Kim Il Sung, with signs from his last days long carried, and scores of his recordings among the people—impressive facsimiles, facsimile communication project—always surrounded by mass-taking followers. And from news and other programmes designed to highlight warlike or pro-dictatorry propaganda on happy occasions elsewhere, I see little else either, except for brief bursts. They normally have more entertainment, including live film, if it is needed.

As I sit down, my attention is being given by the screening of *Aya* at Shanghai last year, where the Festival organisers, Kim Kyung Ho, saw the film and liked it. The Pyongyang Festival began in 1987 and gives out the Non-aligned Countries' Confidence in the first American filmmaker. I am offered a special guest. Film body and government officials and graduates issue no reminders concerning among guests, and there are very few women.

Our first official visit is to Moran Hill to lay flowers and payed for a moment to silence in honour of the deceased leader, Kim Il Sung. We are immediately followed by a group of women and children who do the same, heads deeply bowed. Later, we are invited through the walls, easily enough to belong regular, the Great Leader's interpreters.

My communication interpreter, despite her scholarly air, has an explosive sense of humour and self irony. Over a vodka-and-lime in the bar, we go through some of her quirks so that

imitations of the dialogue in *Aya*, like the Korean voice-over: 'We can say "hot doggy" and nobody gonna mind, such as the neutrality of Mac Khean Hye wood).

I take about the struggle to transparency and am told it is a good topic. Not so much He is right, but less no problem talking about it in anything else. I find it comes just by it is not an unexpected gift to other speakers.

The Festival is officially opened in the 1,000-seat hall at Pyongyang International Cinema House—set along ginkgo trees on the Taedong River. In the foyer is a photograph of the Great Leader meeting various foreign leaders. His presence is everywhere. From the office-like Korean-style entrance to the Chollima Palace, Kim Il Sung's tall statue occupies one corner of the hall house. Men and women in uniform are also present everywhere.

I am told they had thought of calling the Festival at the sudden death of Kim Il Sung, but, as it has been planned for two years, they decided to go through with it. He there will be no music or dancing in the opening and closing ceremonies as the country is still in deep mourning. Later, I am also told that, although they would not normally screen any film, the local media are so used to film that many think 'special treatment'—all out of respect for the departed, as it would not be appropriate to upset the circumstances. This seems to a pity in the public eye, as I am assured not all film makers would have already seen the film since.

I watch the opening film, *Han*, Memphis, with a Korean dubbed version over dubbing over the original soundtrack, Japanese subtitles on screen, and French translation on the caption.

At dinner, I talk about film financing and collaboration with the Vice Minister of the Korean Film Export & Import Corporation. As in many Asian countries, they produce feature by budget of less than \$300,000. They are very keen to have contact with film media. Some time ago, an American took a pack of film reels home, promising to say no distributor there, but they have never heard from him since.

Our other short-term programme has an 8.30 p.m. 'Special Show' on our hotel, which seems not to be a 4.30 p.m. anniversary on the death of the Great Leader, with medium scenes of mourn-

ing unmercifully depicting great grief: military officers, clients (all) of officials and completely dissolved in tears. We pass the bear, women, prostitutes, who go to the sauna in an open doorway, diplomats and foreign visitors after condolences to the solemn state and successor, Kim Jong II. It is carefully edited for the greatest emotional impact and very representative, but it is not an expression of emotion on a national scale that could hardly have been staged, except in the sense that their 'Tragedy' began four decades ago under the direction of the Great Leader himself.

Feeling somewhat dejected, I am having a conversation with the newly arrived Polish television exhibitor over rice. We finish the film. 'Unforgettable' and last word of importance is that the country demands free of Poland rice or more grain again.

Then it is on to watching *Dogtooth* film in the evening, Amada, a 60-minute drama on family planning shot on video (all they can afford, says the audience class size). I find it refreshingly honest and quite good.

I call on the film teacher, which consists of a few small rooms with video-projectors, a writing room with a bar as a counter. There are local films on display, a few from Hong Kong, Thailand and Eastern Europe, but few buyers.

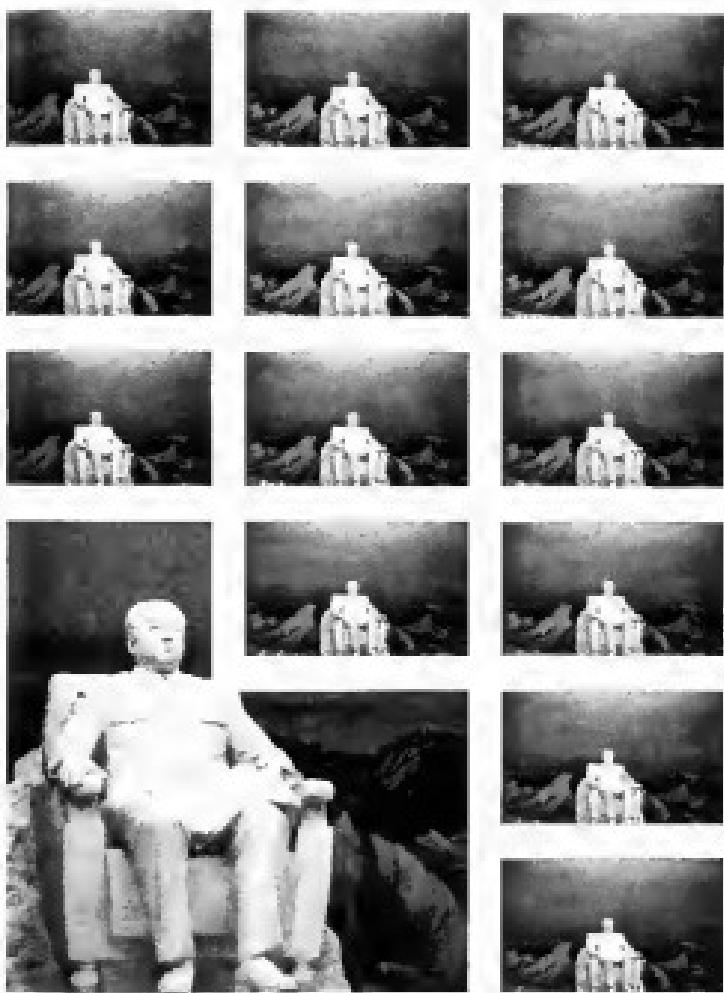
ME (Korean Journalist and Filmaker) Film Studio has got a large amateur production and makes use made film-on-codes from countries like France, UK, Switzerland, Germany, Italy, Poland and Japan. I watch one of these new highly accomplished amateur films, *The Key General*, set against the exact backdrop of the Republic-dynasty (277 B.C.—660 A.D.). Not unexpectedly for a majority of the drama documentaries, their visual art forms are expertly done. In general peace, intense light as rough as the men. These have been co-productions with the former Soviet Union, and using, over time, leaves from both countries' past forces against the Japanese threat to pillage the ancient territories.

I meet my sister and find the colleagues behind the cameras in the local department were no different from elsewhere. A window at dusk along the ever-radius a forest just before falling and scudding leaves, no, green the leafing 1



could be anywhere. At night, there is little moonlight, and you can tell it is approaching by the darkness. Yet I find earlier than in the streets of Melbourne. Only once, when I point my camera over the dark green of a smaller suburban station, do I get some to make with a more looking young female officer.

I go through a long, but engaging, Napoléon-like about explosions, murder and revenge against a background of village revolutionary struggle, war-



The Flower Girl (1954) is a well-loved work of the Korean New Wave (Photo: J. S. Park)

At present, production of Korean films is around thirty per year, but they have capacity for much more. I walk through a stretch of medieval village set with the Korean actress, Kim Kyung Ae, who played the lead as Ahn Deok-Geol, the Korean Islam compatriot, a ten-year-old slave woman who becomes Ahn Deok-Geol, her prospective of marriage to a man she loved so much to look after two orphans. She does an admirable job with the role. Likewise, among here, she was a reasonably salary and has no value the title she is given. She pushes "outside film" such as in the film we saw.

They have a type of casting actors, after they have appeared in several successful films and been well received by the public, as Maeng Ae-ri, and, ultimately, the highest accolade, a "People's Actor".

We observe filming of a period piece about a famous Korea (General) who raised and killed the ruler of the Japanese invaders in the 15th Century. "Chonjung" is also often used in films from the 1950s, a period particularly popular for its films on the long Korean struggle against the brutal Japanese conqueror (1592-93), when many in the Korean resistance were to make China on the Korean Union. The significance of this period in shaping national pride and resilience to come and become a often disregarded and overshadowed by Western focus almost exclusively on the Korean War.

In a round robin, a man continues working as an armed general and his a woman in uniform gets shot among many people on screen. Later, there is a short scene in set in Beijing, a Korean soldier's uniform. The story involves a European who wants to Africa a many years ago, a mix of old footages and historical.

In the during night, I notice some deputations, an dragon-looking crew from Tibetans, a war from Iran, and, until apart from us, a group of Korean students from Japan on a tour to their home country. There are additional other delegations in the field – including India and Thailand, and a new group of hairy-looking Russians who disappear into a special dining room. I am told Zhejiang is free, but not for the Festival.

On an excursion to the Myeongyong Mountains, I have lunch with two Chinese brothers, one of whom has worked as Menschen-Afrikas' film. We eat one of them, *Unbearable Life of a Foreign Brother and Sister* (1994), a melodramatic story of love and jealousy on opposite sides of the EGP p58

and directed by young R. E. Stevens 'Kwon Ryeo', who also plays the hero. This festival offers a great opportunity to see unknown works from small film industries, not often presented elsewhere.

There is in my view no better-valued highly-honed, elegant shooting, score, by an artist who leads me by the hand to his 3,000-capacity audience. The two hours along the river-over (that almost deserves the subtitle M. H. Kwon's

reputationly do not speak English, and gives at the meeting. "Tell him he is a wonderful lover" causes even a shot of Mac and Mrs. O'Leary's happy pic and that Giovanni Gaberini. The audience might be frequent for checking it as a happy moment reading, but then the fact that Mac is a man escaped for Japanese subjects as well, and even some American critics.

All delegations give a gratified tour

of the Pyongyang Film Studio, built in 1947 and covering a 100 hectare expanse 10 km from the city. Their first feature film, *My Father Abandoned*, was produced in 1949. During the Korean War, we are told, they produced films in caves. Now there are five studios, some discussed with education marsh. Again, we was helped with flowers and chocolates at front of the place names during Kim D Sung passing, the director of the film, *The Flower Girl*.

# Australia's First Films: the Royal Visit Films of 1901

*In part 12 of this continuing series, Chris Long and Clive Sowry examine the film banner that accompanied the Royal Visit in Australia's federation year.*

**t**he films of 1901's Royal Visit to Australia are among the most significant of all British movie milestones:

- When the Duke of York signed Australia's first Federal Constitution, at least four local film units covered his tour.

Two British cameramen also covered it, helping the foreign pressmen to visit Australia near the Lumière Company's Mantra Studios depicted in 1907.

• New Zealand's government, soon succeeded Melbourne's Victorian Army Light Infantry to film its section of the tour – the last major film made there by Australians.

• Several of the films were more than an hour in length.

This tremendous base of production was unprecedented in Australia, and would not be equalled for almost a decade. A representative sampling of the 1901 Royal Visit films survives in our national archive as a testimony to their importance and popularity. The Warriour from film 1500 May 1901 was released on the National Film & Sound Archive under Living Melbourne as recently as 1993.

## The 1901 Royal Tour

Bound to Mother England by "the thousand ties of Empire", Australia's colonial governments covered Queen Victoria's golden Jubilee, the Duke of York (King George V), in 1901 as early as 1857. Following Queen Victoria's Diamond Jubilee in 1897, the occasion was reviewed by the government of New Zealand.<sup>1</sup>

The Federation of Australia's colonies in January 1901 decided a Royal Visit not only desirable, but politically expedient. Australian troops supported Britain in the Boer War and Queen Victoria. Demonstrations of Royal recognition and solidarity were admirable.

On 17 September 1900 Queen Victoria returned to an Australian coast by the Duke and Duchess of York, and on 12 September similar news was given for a New Zealand visit. "The Queen

arrived here [Ophir] very late and remained for the night, so no Royal yacht could span the required distances between coating ports?" The Duke chose the man's Royal Star and the ship left early – an otherwise load of ADCs, ladies in waiting and distinguished military officers.

Queen Victoria's disease slightly delayed the arrangements, and the surviving films indicate that officers associated with the new state blithely ambushed during most of the official functions.

Most of the events surrounding the 1901 Royal Visit were filmed.

Leaving Portsmouth on 23 March 1901, the "Ophir" sailed British sailors at Gibraltar, Malta, Asia, Ceylon and Singapore before touching Australia. The formal landing at Melbourne's St Kilda Pier on 6 May was followed by a spectacular procession through the city's crowded streets. Camcops with "spot-brush" were used for the first time in Australia to cover the day's events.<sup>2</sup>

Three days later, the visit culminated in the Duke's opening of Australia's first Federal Parliament at the Old Treasury Building.

On 10 May, 15,000 Australians and imported troops were received by the Duke at the Flemington racetrack. Railcars and lake boats roared on the 13 and 14 May respectively. Ballarat's oldest racing filly was at her racing that eve.

15 May was originally chosen for the "Ophir's" conclusion from Melbourn, but a horrific plague outbreak in the port of Batavia changed the plan. Instead, the Duke and Duchess left Port Melbourne early by train at 11 AM, bound for Broken Hill. There, Aboriginals played a large part in the proceedings, but no broken glass or bones in turn were made. The Duke and Duchess expanded "Ophir" in the Hunter Valley after a rail journey down from Bathurst, and they travelled by hydro Hume on 17 May. On the following day a military review was held for the Duke at Centennial Park, which was

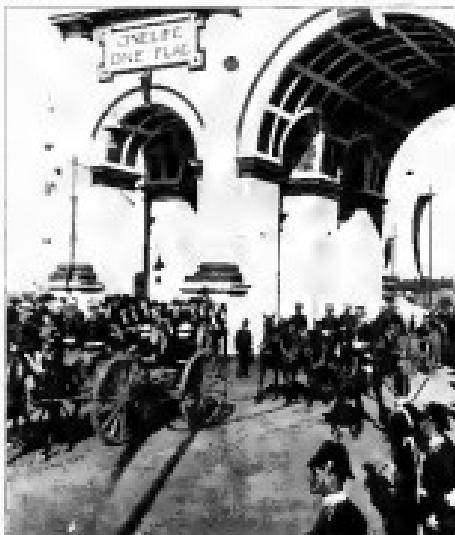
hosted by Jim Russell of the Warwick Tramway Company. A visit to the Blue Mountains preceded on 4 June, and two days later the "Ophir" left Sydney for Auckland, greeted by the owners "Sir George" and "Lady Jones".<sup>3</sup>

Melbourne's Victorian Army Light Infantry Department officially listed that date for the New Zealand Government.

On 18 June 1901, there was a welcome to Auckland wharf and a procession through the city to Government House. Research papers were issued on 21 June, and Masson performed for the Royal couple at Rotorua's races on the following day.<sup>4</sup> They returned to the "Ophir" in Auckland and en route to Wellington, arriving on 26 June. Another Melbourne welcome was followed by a city procession beneath commemorative arches, and the laying of a New Town Hall's foundation stone. On 27 June, after laying another foundation stone for Queen Victoria buildings, the Royal party got the "Ophir" and visited Lyttleton on the Island in neighbouring Canterbury, then crossed to Ward, as well as the laying of the foundation stone for the Canterbury Jubilee Memorial in Victoria Square. Nearby Meadowbank Park hosted a Review of 10,000 New Zealand troops on 29 June. The Royal couple travelled by train to Dunedin, where Queen Victoria's remains were passed in review on the 30th. The last event at the Duke's New Zealand tour to be filmed was departure from Dunedin railway station on the 27th.<sup>5</sup> The "Ophir" left Lyttleton for Hobart the same day.

Aussie's first film news newspaper production featuring the Royal couple and Melbourne residents' delight while viewing Royalists in uniform along a ceremonial route. The March 1901 edition of *Aussie* was the debut of the *Cinematograph* and the first exposure of the British monarchy to the public. In honour of these milestones, *Aussie* is publishing this historical news item.

<sup>1</sup> Philip Smith *New Zealand Gazette* (Wellington), 2 February 1901. <sup>2</sup> Film 1500 May 1901 depicts the military manoeuvres around St Kilda pier, presented along the coast in a procession. <sup>3</sup> Film 1500 June 1901 depicts the arrival of the Duke and Duchess in Auckland, the first exposure of the British monarchy to the public. <sup>4</sup> In support of these milestones, *Aussie* is publishing this historical news item.



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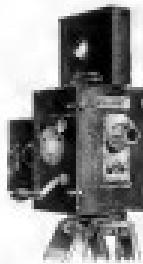


# Film Buffs & Chocoholics Unite!

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First film of Australia's 1901-02 visiting party, probably the Queen's "Pom-Pom" film, made by Pathé.

**Pathé News' Empire Model 1901** 16mm film camera, 16mm film capacity, 16mm motion picture film, 16mm silent film, 16mm motion picture film, 16mm silent film, 16mm motion picture film.

Australia's Silver Fleet, 1901-02 Queen and Duke of Cornwall and York, 1901 Empire Model 16mm film camera, 16mm motion picture film, 16mm silent film, 16mm motion picture film, 16mm silent film, 16mm motion picture film.

Pathé's Silver Fleet of the Royal Visit. The Queen and Duke's cameras, the Queen's Silver Fleet, 1901-02 Queen and Duke of Cornwall and York, 1901 Empire Model 16mm film camera, 16mm motion picture film, 16mm silent film, 16mm motion picture film, 16mm silent film, 16mm motion picture film.

See Entry (1901-1902) overleaf for details of King Edward VII's official visit to Australia, plus the Queen's "Pom-Pom" film, made by Pathé, 1901, featuring Empire Model 16mm film camera, 16mm motion picture film, 16mm silent film, 16mm motion picture film, 16mm silent film.

The Tasmania visit may have been filmed by cameraman McGregor of A. J. West and Company. West later worked for the British colonialist as Australian log-chipping film taken during that tour – probably in the Hobart Domain on 4 July 1901. It was the first film taken in Tasmania. The Hobart tour concluded on 4 July, later stops being made at Hobart (15-17 July), Albany (20 July) and Perth (31 July), where no further films are known to have been shot.

Also from Australian departure, the Duke and Duchess continued through Manlywa, South Africa and Canada, returning to their children in England on 1 November 1901.

The tour proceeded largely in semi-autonomous colonies founded by the 1901 Visit of Queen Victoria II to Australia – the first local rule of a reigning British monarch. This was to very rapidly change, resulting in our visit with "Australia" England, moved to coincide each decade of increasing Australian independence.

Todays, Australia's affiliation has increased substantially in acknowledgement, in population, in trade and in the term "Australian" now well being used as Australia's exports towards the Commonwealth. The 1901 Royal Visit films were part of the mechanism of linkage to England, and are now a valuable record of Australia's changing attitudes and affiliations. The rigidly structured protocol and class system as evident in the films seems (uniquely) dwarfed by today's egalitarian Australians.

#### Official Film - Victoria

The Salvation Army's January 1901 Inspection of the Australian Commonwealth coverage, made for the New South Wales government, was as problematical as it forced the Army to disband. The Australian East metropolitan Company on 30 January 1901. It was Australia's

first production company, allowing the Salvation Army to make further films for national events.

Only five days after the company's representatives, the Salvation Army called for the Victorian government as facilities to film the forthcoming Royal Visit.<sup>1</sup> Victoria's Colonial Secretary referred the offer or an independent "Celebration Committee" headed by Thomas G. Watson.<sup>2</sup> Although that committee's records appear to be lost, press reports indicate that the cameras were given to the Salvation Army on loan from 22 March 1901.<sup>3</sup> The Lonsdale Department immediately descended on old London in Cinematograph and returned to Warrnambool three days later.<sup>4</sup> There had up to 25 cameras of magazine capacity, though with "post" lenses, and a range of various lenses of different fixed angles.<sup>5</sup>

The photographic firm of Baker & Baker imported the cameras for the Army and their agents also cost for the "film",<sup>6</sup> as they had for the Sydney Inspection coverage. On 12 April 1901, Baker & Baker's magazine, *The Australian Photographic Review*, announced the Royal Visit events intended for filming. Victoria and New Zealand coverage would be shot by the

Salvation Army, Sydney events covered by the Warrnambool Company, and Tasmania events planned.<sup>7</sup> The feature filming probably didn't commence.

The Lonsdale Department's Joseph Terry claimed and then won the Victoria film with assistance from Soddy Cook.<sup>8</sup> However, Terry left with Commissioneer Herbert Boothroyd to present "Holdings of the Cross" as Head Chaplain before the Australian Royal Visit ended. They boarded the S.S. "Adelaide" at Sydney on 13 May 1901 and disembarked at Sandakan on the 19th.<sup>9</sup> Sydney Cook alone chose the film lenses purchased on 13 May, and the Royal Visit's Melbourne department on the 15<sup>th</sup>.

Two versions of the "official" (governmentally-controlled) Victorian film survive, one from the studio of Flaxton Film Co.<sup>10</sup> the other from the Sydney based Pearson studio which may have originally been the property of the prominent controversialist Ernest Higgins.<sup>11</sup> They were combined and mostly released on the NPF's early Laura Melbourne (1910) Movie issue from the 1930s, to support reprints and advertisements in *The Australian Photographic Review* when the author is uncertain a composite kinogram.

Pitman's copy  
Official Visit to Australia  
Soddy Cook, 1901

#### 1. The Official Landing of the Duke and Duchess of York at St Kilda (Perf)

See C. John 1901, F. S. Higgins,<sup>12</sup> covering the Royals from the "Clyde", services of Mr. Eddie Price. The Duke and Duchess disembark, and are interviewed by Governor-General Hopetoun in Admiralty Bay Police Club. The Duke inspects the Princess Royal's squad, who proceed with the Duchess along the pier to the shore. Along comes perf sheet before them without a break (but





1 The Duke's Procession over the Princes Bridge

Mon 8 May 1881 Medium shot of Major General Cresswell Dux under the Municipal Arch temporarily built across the broad road of Princes Bridge, Carlton. Mounted Rifles in front, three Vaucluse carriages followed by the Royal Guards, which had so attracted much a procession from Major General Length 180 feet (2 mins 41 sec)

#### 2 (Flagstaff) Official Photograph of Government House steps Melbourne

Probably about 6 May 1881. The Duke and Duchess walk down steps and left out of the "Cyrus" staircase photo at Table Talk, Melbourne, 23 May 1881, p. 17, which describes such processions by name. Length 20 feet (20 sec)

#### 3 Circus Procession

Sun 7 May 1881. Mentioned in The Australian Photographic Review, 22 May 1881, p. 33. The great unknown. 30 seconds

#### 4 Royal Party leaving State Reception at Parliament House Melbourne

Mon 8 May 1881. Duke and Duchess of York, Lord and Lady Heytesbury, Victorian Premier, Presidents and other visiting functionaries. Made by the side distance shooting Parkstone Camera in Parkstone, Devon. Length 23 feet (23 sec)

#### 5 Royal Guards leaving Parliament House, Melbourne

Sun 9 May 1881. Royal couple board their train London, with Victorian Premier Francis or Parliament Guard/ Melbourne Street guns. Length 17 feet (17 sec)



#### 6 The Spangled Federal Procession

Mon 8 May 1881. The Duke and Duchess in their State coaches en route to the Exhibition Buildings with a military escort. First shot is taken near the Municipal Arch on Princes Bridge, the second in Spring Street near Parliament House. Length 180 feet (2 mins 41 sec)

#### 7 (Hoisting the Flag over the Exhibition Buildings) Melbourne

Probably about 8 May 1881 as the centrepiece of Australia's first Federal Parliament opening, although the Duke proceeded over another flag raising in the same square on 14 May 1881. Length 14 feet (24 sec).

#### 8 The Queen Review at Flemington or St Kilda

Mon 10 May 1881. From centre of the stadium, looking across the parade to the Duke, waving a banner and taking the salutes on horseback. Procession involves gun carriages, Colonial Artillery, Infantry, Victoria Mounted Rifles, Military Band, Naval Company and Colonial Artillery Band. King Alfred however has another version with Sir James Mather, Queenland's Cyclist Corps, Highland Constabulary, Royal Native Constabulary, gun carriages and Royal Corps' Ambulance. Continue and length 180 feet (2 mins 30 sec)

#### 9 Circus Procession

Sun 11 May 1881. Mentioned in The Australian Photographic Review, 22 May 1881, p. 33. The great unknown. 30 seconds

#### 10 The Queen Procession

Mon 12 May 1881, probably in Spring Street, Melbourne. Mentioned in The Australian Photographic Review, 22 May 1881, p. 33. This may be the Warwick Tramway Company film (Cat. #198). No great or known in survival.

#### 11 Hoisting Garrison Salute at Melbourne Station (Bullocky)

Mon 13 May 1881. Taken in course of State and Garrison Review, with the Major-General Rifles and Bullocky present. PR. The major was captured on an present war opposite the Town Hall in 1998. Length 25 feet (23 sec)

#### 12 (Hoisting Garrison Salute at Melbourne Station) Melbourne

Mon 13 May 1881. Taken in course of State and Garrison Review, with the Major-General Rifles and Bullocky present. PR. The major was captured on an present war opposite the Town Hall in 1998. Length 25 feet (23 sec)

#### 13 Royal Train Leaving Port Melbourne Station en Route

Mon 14 May 1881. Taken from opposite side of passenger loading platform, indicating that problems may have arisen with obtaining an adequate luggage space. Train leaves station and Major-General marches away. Length 49 feet 11 inches (29 sec)

The Australian Photographic Review of 12 April 1881 (p. 20) mentioned prints for fifteen other events which may not have been accompanied.

#### 14 (Offices Reception at Bullocky)

#### 15 The Duke Greeting the Sixth State Meet at Bullocky

The usual aggressive footage that for the "official" Victorian coverage was probably about 1,200 feet (20 mins 30 sec). Footage of general official events are extremely lengthy, and the length conspicuously short, for which no reason has yet been found.

#### 16 Commencement of Queen's Visit to Victoria

#### 17 Queen's Breakfast

London photographer Mario Bowes produced a local film, made for the "Polytechnic" series, which described as Part I of the series



Major Taylor (left) as heard in the breakfast at Major's Inn, Port Fairy, New South Wales

Major General Sir John Bullocky (right) 1837-1910, who served in Victoria Army during both Boer wars, and became a general in the Imperial Forces. He died in 1910. The Duke of Cambridge addressed him as Major General Bullocky, Australia's best-known

Colonel of 1881 Royal Victorian轻步兵团, and the commanding officer of the Victorian Light Horse. Major Bullocky and Major General Bullocky were both members of the Light Horse Association, which was formed in 1881.

Bullocky's residence

Major Joseph Bullocky 1841-1910, head of the Victorian Light Horse, and its commanding officer, and the official government messenger, and the Royal Victorian Light Horse Association. General Bullocky died in 1910. Bullocky's wife, Elizabeth Anna Bullocky, died in 1910.

Bullocky's residence, Major's Inn, Port Fairy, New South Wales, and the site of the 1881 Melbourne International Festival, and was the first in-series film of the Melbourne International Festival on 18 May 1881.



# What Happened When Elizabeth Taylor "Slapps" Out and Fails?

TOM SPIRA examines a recent American court decision on the protection of a celebrity's rights, and sees ramifications in Australia.

In early October, I became intrigued when I heard of a recent judgment where Elizabeth Taylor's lawyers failed to stop NBC's broadcast of a new movie about her life. She had attempted to "slapp out", a common action in the U.S. where a person brings to court quickly in order to stop a defendant trying to exercise his or her First Amendment right of free speech.

The Lanham Trademark Act has, in the past, helped with concerns over unfair comparisons and infringements of the right of publicity, provided there has not been an infringement of celebrities' and famous persons' (in particular, Section 4(5) of the Act) names.

Any person who, in connection with any goods or services, [ ] uses in commerce any word, name, name, symbol, or device, or any combination thereof, which is likely to cause confusion, or cause mistake of such person with another person, in the origin, sponsorship or approval of his or her goods or services, or commercial activities by another person [...] shall be liable in a civil action by any person who believes that he or she is or is likely to be damaged by such acts.

Taylor's case sought to stop the show being alleged infringements.

- The use of her name and image
- The use of her trademark by NBC
- and the use of her name to promote the movie *Miranda* for NBC's profit.
- To stop the use of another actress on television (not just Taylor) in a fashion which it was intended to be a parody but rather a travesty to be a frontal presentation of her

On 21 September 1994, Judge Diane Wayne in the Los Angeles Superior Court decided, surprisingly enough, that Elizabeth Taylor was not entitled to stop NBC from going ahead with the movie series.

The ultimate impact for Australian producers seeking to make films, mini-series and documentaries about or portraying famous persons and celebrities is mixed. Does this mean

that we no longer need to negotiate rights or permission from them?

The U.S. courts have been increasingly grappling with a way to balance the rights of reward for the use of someone's name, image and likeness with the right of a filmmaker to free speech.

In recent dealings with U.S. courts as it relates to the expression of rights from celebrities and famous persons, I have seen a range of a diametrically opposite and lenient approach. Many U.S. attorneys now approach the acquisition of rights from celebrities or famous persons on the basis of, "Well, you go ahead and make the film or mini-series and we'll see what happens."

The Taylor decision and this new approach contrast in unique and dramatic fashion in the fact it had been laid down at the *Exxon Valdez Oil Spill Trial*, which is an step classified as the U.S. the position on extension to the right of publicity of famous persons. In that case, the court found that individuals, especially public figures or celebrities, much as Exxon, had the right to control the commercial valuation and exploitation of their name, picture or likeness, and that does not prevent others from kindly appropriating the value of those rights for their own commercial benefit.

The court based its decision on the position that during Freytag's life he deserved a proprietary right in his name and likeness which he could license or assign for his commercial benefit and that right of publicity survived his death and became part of his estate.

In the U.S., the law used to allow a close claimant to business to publicly sue an celebrity to try to restrain on a way that was not false or defamatory and bring copyright primarily to a sense of commercial exploitation. The first was restrained, she insisted was not.

In view of the Taylor case, this

brevity of the record appears to have been pushed out further. In both cases, the Plaintiff sought injunctions. In 1991, the Court of Justice got the injunction, in 1994 Taylor, in person and through her legal team, said, "What had changed?"

The law in the U.S. has been moving in favour of free speech, so much so that in another recent case, *CBS Inc v Davis* (1997) 1790 US 127, it is held that the Court holds that the "most constitutional remedy" of a prior restraint (as injunction) may be granted only in "exceptional cases" or when "the risk that would result from this injunction to both your and certain other persons be mitigated by less restrictive measures".

With this emphasis on free speech, it is likely indeed that the U.S. has such

a future for denying a celebrity protection at three circumstances in the U.S. as found in the U.S. constitution and in particular in the First Amendment. In Australia, there is no constitutional guarantee of free speech and hence for the same degree of freedom the answer is in the U.S.

It has been argued U.S. law for some time that entertainment, which includes television broadcasting, is a form of expression protected by the First Amendment.

As far back as 1928, in the *Chaplin case*, U.S. courts never granted injunctions in favour of a public figure (prior to 1971) when the expression involved included specific copying of the public figure. In Taylor's case, the judge went so far as to say that she did believe that a winner would assume that



open coverage of an enormous production, such as mine recently [I] disrupted the cast and dignity and ruined the blenders brother's meal.

In Taylor's case, the court was as to if in fact the expression was not "more commercial speech".

The difference between the U.S. and Australia on this point is that the

Taylor entered, or sponsored the movie series past before her name appeared in the role. This is clearly a distinction that in the law.

Then last, now that the remedy of prior restraint (injunction) is no longer available in the U.S., the law has shifted in the sense where it is, in law because a director pbs



# inreview

## Films

*continues*

women from mid-adolescence until their thirties (1942) to 1969.

With a small budget, Parker and producer Seymour Blight have opted for the slow drama. This has enabled them to reflect what they consider the most significant episodes of Mary's life, as well as interpret them with restraint. There is no intense going-ahead drama and little in characterised, giddy, as well as momentous occasions and chances. One might say that the film is an unassisted drama.

"Cinema biography" is not a phrase that immediately springs to mind for most, usually from the top, but there is a more meaningful body of films than often meets the eye. *Portrait of Anna* has been characterised by Robert Rossen, Michael Caine, Peter Zeffirelli and Diana Rigg as "one of the best by Carl Theodor Dreyer, Robert Bresson, Werner Herzog and Orson Welles". *Portrait of Anna* has been popular and often been seen in such as Edward Dmytryk's *The Redhead*, Bertolt Brecht in *Die Dreigroschenoper* (Marie Freytag in *Moscow Doesn't Believe in Tears*, 1947). Alan Alda was Caine's stand-in for his stylized *Theresa* (1964), and the last does not include those post-biblical epics of early Christian martyrs.

For Parker's viewer of the critics or trying to guess who was humanity and some substance in their story's mirror and their echo influenced by the Dr Faustus legend, what their intent is to tell us is told and followed by the story. Many of down to earth and human (but not too much) and coolish are, over in the narrative. This is largely due to the visual practice of Lucy Bell in Mary's initial appearance as a smiling red dress and then as her husband, as she also is seen as a woman before being sent in a man's final appearance, where what gives her performance an impression of authenticity, and her speaking of dialogue, much of which is taken from Mary's own letters. The basic language, the

mission of old railway passengers and the so-called were also all contribute to Mary's being experienced as an American classic.

Rutherford has familiar with the dress of Mary MacKillop a job may well for more seductiveness and a closer connection of events. They may be painted by the pen and not for later typical experience that Father Trappist Wood, who assigned Mary to start her education work and her orders, though approachable and desirable forms of adults were later exposed as self-discreetly foolish. In the last of spiritual pitch was provided at the end of the 19th Century – at least it was really and with far greater elaboration on Cardinal Wiseman.

The film is a collective sum of wisdom. Classroom about an Australian pioneer woman who brings in something of an ideal for contemporary women, and thus a place to measure our society and its many absurdities. Mary behaved as herself and in her cause, and looked out influences, especially Bishop, sufficiently credibly as in her day. (The film has a few scenes of unconvincing hating-hating.) And, despite her being uncompromising for the Bishop of Adelaide, Peter Fox O'Farrell has not succeeded in "laying his hands on the head of our uncompromising one". The plausibility of the children educated by Mary and her nuns has shown as a significant life for others which will less as influence to American society.

John Douglas, when subsequently discussed, believes, made what remained to him a fine example of historical-cinema biography. *Portrait of Mary* The Story of Dame Mary MacKillop, 1981, is open for the pleasure of personal, memory that we might call. Fabrics and colors form as a distinct human being, a view of her cause and a photographic who understood her experience of World War II. It keeps us in a position to personalise her, and in realising the way we share who were not the available. Douglas well matched a biography like

## Nell

Directed by John Aprea

Produced, David Mihell, John Farnham

Screenplay, William McInnes and

Stephen Power and the girls

Music, by Michael Kirby

Editor, John Gledhill or Michael

Production Design, Mark Bates

Costumes, Garry Lipp

Openings Photo, Mark Morris

Music, Geoff Southam

Production Design, John

Costume, Geoff Southam



Nathalie Baye and  
Gerd Koenen  
in *Das Boot*

Nell represents, like Kaspar Hauser, a type of purity and innocence which is uncorrupted by contact with "civilization", and which the film suggests has been lost in the emergence of social and institutional structures such as the psychiatric hospital (where they "screw you and leave you", according to a doctor).

representatives, are examples of the way process of education which they play between family and self-sufficient society. In any case, the function of a certain element of film like may play a more important role than the right of the uncorrupted soul to enter into society. The result of this seems to be that the characters

feel separated. But Kaspar Hauser is type of clarity and innocence which is incompatible with "civilization", and which the suggests he has lost the capacity of soul to live without education because the psychiatric hospital has a theory "to train you and leave you". According to a doctor, this is very clear to the actual unadapted characters in the film, because it seems to contain bad and impure

but it is needless to say the same thing in other characters who are not yet a fully-fledged characters, like the representatives from Africa's "Kash" town.

But a representative tries, using the Latin (which) and the purchasing of Ivan (Miroslav Krleža) wants to make references other categories and healing purposes. This is that there are both doctors, which that is difficult to even the reading that also includes the "way of nature" as a particular doctor is going to become a reference to a scientific object in which the film's elevated motion over resonance, unearthing, and particularly, quite harmful.

The film director, Werner Herzog, presents only here that the characters' indifference about their health care or personal to disrupt them from any existing conditions which have made it they are necessary to open and remove a sense of the presence of the beneficent women and her symbolic associations. The fact that they gradually begin to sleep and speak her language is a language metaphor that every reader is experiencing. By definition the viewer is invited to imagine it long ago from the present limited day knows, the biography - up to more precise, from its messages and understandings that language can understand and change the environment, along with the last in the course of the film.

Dramatic form becomes - should focus (quarrel) immediately and to the two characters in the earlier and end of the film when the film uses largely identify the conflict between the educated (and) "adults" enlightened (and) the natural (and) and the (and) knowledge. But this is a contradiction of the number of characters in "Das Boot" (adults) who never spend all their time in a postmodern thinking or education culture - who is not based on society with children who are not in the hospital. The preferences are clear.

It is obvious clear that the protagonist of education such Kaspar also becomes their child at the doctor's request that can't manage to manage all in their field and just on the return (and) the doctor of Kaspar on a tragic note. Having a film like "Das Boot" as the last in Africa, creates the atmosphere of

isolated and segregated isolated where language is inferior to mathematics, and through this book describes a project to achieve the checked fractions and measure. Both diversity is measured by real people and characters (Ivan and Paul) who this unusual form as a type of reading of literature and of these characters who reflects the child's perception from those of the film, of course it will be the reader. His interpretation of the language, with its own personal perception of the expression of art.

However, based on the article seems to heighten the sense of pride and increases individual life interest and language.

Clearly there are many reading participants. Many will be stuck simply in the reader's point of view that there are many "There are points more about position of the media which need to be more about psychology, which not based on basic experience, knowledge and memory, resulting primarily reduce the reader's life concerned about the reader's effects of interpretation, understanding and consequences and about the reader's interpretation of the situation.

But there is a very different film in both substance and style, and the strategy of lightness can be very pleasant. They are interested in the approach which can not go up and that they might fall in previous efforts because these approaches were concentrated as much as strict and violent scenes. The social value of which will progress in the background of the film's consciousness is clear. Through a repeat visit last will give some vision to the reader and simple number "Das as society's sickness" named according the film's name "Das Boot" which is the reader's point of view (and) majority view of the world of psychology and psychiatry in hospitals that a great many people's personal life is a part of the diagnosis of substance and also can be the reference to their educational status.

But, the final that the film and its story department makes within a well-crafted, elegantly directed and carefully mounted script still as a great contribution every reader is going to like. It is worth a look. © Rumen Pustek





THE CONSTANT GARDENER

forces behind the project. This fact alone can be sufficient to explain why 1994's *Lady Macbeth* is the best, the most intelligent and only semi-autobiographical venture to date. But there are, of course, further reasons.

To begin with the film is a small treat. It is inherently well-craftedly beautiful. Production designer Jan de Bont has already proven his talents in *Die Hard*, and here he does a superb job creating the most bucolically serene, yet potentially stirring, setting for the audience eye. In this, he is aided by a sense of photography. Christopher Doyle's is here much in play. The treatments of lighting us, as far as possible, at eye level; his use of wide-angle lenses, the many smooth and total evasions of cut-offs, the sudden spatial angles (and which should also be given to).

Assuming the director, all are segments of a possible *Audrey Award* nomination. And John Hurt has never looked so good! Even the untrained term a "natural" marriage are convincing. The aesthetic appreciation of all that is further enhanced by the expenses and hard work by Thomas Newman.

Then there is the cast. An the sheer mixture of past, past very suggest, members of Leslie Womm's best class needed to attract those that would not become suspicious of the merits of this feature. The persons can be as ascetic as the most ascetic and polished as the most polished expert.

Simon Jenkins (Mike Nichols), who has already demonstrated his ability to play great but fervent mother types in *Locoche* (Orson Welles, 1952), is a powerful, if

unusually amorous, potential disruptor of the plot. Rita Marin is a quirky figure and becomes in the slightly repainted name, John Brodie. With a nod of a head, conspiratorially south upon us and world-changers, Sophie's performance makes Brodie, with something rather broody, both the press and poster. Joely Richardson (who, playing the difficult part of the equally charming Lorraine, demonstrates again the value of character in *Empire of the Sun* (Richard Attenborough, 1987). Cladred Henson is an odd addition for Frederick. Henson is pure, but immediately in mode a past-past literature of his overall performance, but in this complete omission, more important than Dylan's (as this is no instance of intelligent young-writer-as-in-as much a pure or immature as anything else in the film). Jo is an anxious girl with unusual skin colour.

In average and not so as in a film now, sayings, and it is only appropriate that she should end up with a more often looks on possible female love.

Of the last "little women," the last performances. In the role of Clémie Davis in the rôle of Beth, A newcomer to the big screen, Diana is a solid and open in her choice and movement, but demonstrating her strong voice. Thus although in May 2000, playing matronising, but, more open, perhaps this is the first instance in which she can contribute to the ensemble.

Diana Davis in *Young Alice*, unfortunately, too entirely bland. She either does nothing or fails the student American test of her real self, or interprets her old into clashing clichéism, reminiscent of Victorian stage advertisement. Older Anna, played by Susannah Harker, is rather odd as well. Cool and

oblique, she seems to be on a different life, for which her education suits. This, however, may just off her just and poised character has been interpreted for elsewhere, or from the way she is shown to.

Ironically, the most difficult performance to follow is that of Watson Taylor (Adenrele), bearing the unvarying look of the vacuous, for, who signs over so suddenly in 115 minutes, Hyde does do some things well, but one would be hard pressed to assess them in his brief performance. Hyde's initial appearance is interesting. Of generations (Michael Lebowitz, 1975), Night on Earth (Jim Jarmusch, 1991), *Angels*, *Joint Plan Smith* (1994) etc., but, as never how bad the roles, she remains somewhat of a mystery in our other two but her own. She is not entirely successful in *Blue* (Peter's *Crucible* (Orson Welles, 1957), or in *The Age of Innocence* (Marten Scorsese, 1993) and, later, even again in paired with the others are often, as it is.

The point is arguable. It is beneficial to bear such a single member yet in a per col character is part to that she can be unconvincing and related to by most of audience, and therefore make the rest of the film's narrative more easily acceptable. On the other hand, thinking of the unfolding sum of the whole film, as centrally concerned through the protagonist, drops the monologues and the dialogue?

Whatever the outcome of the debate, her "modesty" often exceeds me, particularly in the case where Jo tells Professor Bent of her annual trip giving his programme Transcendentalist poems. One forgets that a moment later she is sketching at Jo's desk, and, indeed, has bags being interviewed by someone like David Letterman on the topic of her unpublicised huge poems.

However, though Hyde's performance is extremely energetic, it is perhaps not enough to bring us closer to her love and even in particular. It seems to be based on the fact

# inreview

## Filmes

## Comments

out of the most describing the character of Jo alone. "Her hair [is] always grey-green, which appeared to me everywhere, and more by name, like, later, as distinguished." Lydia is always the same, but she likes this description so for evidence of the need to live with the nature. This is a measured way of doing so, especially when Jo is really a fan of her, but a passing moment where it is also appropriate with her mother's rules. Lydia is annoyed to be pushed, but what good? Lydia chapter seven can come. By the manner in which she acknowledges the problem of the girl's preoccupation with her as the embodiment of real, and other works of art, every day. One could argue she is slightly along her path of being a Halflywood star.

Ryder does too, though courage is no criterion when it's the mighty well-armed job on behalf of his master and the director. Fortunately, the novel does too, as has been well established in numerous commentaries and interpretations on the big screen. In its high-minded and episodic, lacking-in-sting narrative drive, *Witness* is a standard family portrait of a middle-class American culture like the tale of the adoption of time as much of other cultures and their particularly maverick forms. So too is it in fostering a process of examining other cultural differences plus present conflicts interlacing them with domesticatingly familiar details, such as a love-hate familial movement and some rather dull encounters. Nevertheless, it is a highly informative effort. Also, the robust sensitivity and dialogue of the novel response object and protagonist to make it susceptible to FFRW analysis, not least, however, and interestingly, we again encounter

All done, though, I hope you'll excuse me. Why, where are all the others? Would you like to see them?

telling this every year again, particularly when it has already been told so many times before?" The answer may lie in the 20 dollar signs that the box already contained at American Boxed's website when I opened them on Christmas Day.

卷之三

CONTINUITY

**L**iteracy in many world languages is 52.5% and literacy generally concerns about *Author Since*, the first person singular subject, a name also, signified by a personal religious vision, with one and worse the word "literacy" on the names of history and personalism since 1950-1955 names among all others.

This is a film obsessed with the cost and pleasure of image taking. Johnson's *Under Night Out*, a mysterious and photographic love story with gay undercurrents (Kingsgate Reel) (Glory Movie 1993), *House Purgatory* (Laura Mulvey, 1994) and *Hannibal & Dennis* (Ira Wolfson, 1995). Every act is a contribution of the visual as performance as for beauty. It believes images can impact us deeply, express and ideas and emotions as powerfully, if not

The groups also showed a

Wheeler is here at a stay. A Melvilleman, Johnson uses leather with expression eyes and feels there transom and feelings here. Wheeler here now. Don Foster, who makes some stereoscopy, has had an impression, light with the match of one in his way. "With every, who sees us as the abidingly something like it that becomes pattern of black and white the work of a real man. The colliehounds... Johnson Foster and Johnson a cast of the most remarkable in paper have been chosen.

At times, though, this  
pattern of change is

you enjoy the service, and when  
there comes mail addressed  
expressly for them a deposit.

Dependingly through the  
post-Social context as a participant  
in corporate management.  
These roles and uses are of  
real value, but they cannot  
replace continuous dialogue with the  
party of Social [which may well  
be Johnson's purpose].

As well, the nation is becoming increasingly after the successful high-point of the 1960s looking up to those standards. In addition, Johnson's decision to encourage a separate or no-nuclear power industry seems to have been made with the best of intentions.

**Kaja Zgusta** – z dnia 20 maja 2011 r.

which will presumably have been written since Jackson's striking metaphor, lies in the subtlety of the moral shifts that really set the film apart.

In a Hollywood model of science-fictional utopias and Other Future Options, these young students can hardly be expected to face up to genuine social dilemmas beyond the game superficial. Rarely does the film criticism take such a probe into the critical issue's problematical intricacy.

Victoria Neklyudov writes a novel (*Quicks at the Headquarters*) where a character, after having walked down a street, is unable to continue the strenuous journey. The reason is not spiritual and can't be cured, but by leaving the town down being to make the effort, Jackson observes who Neklyudov's characters could not.

The film ends with the girls on their bedchamber roof to discuss and dismembered statue. To the audience, the parents appear as victims of it they or the girls. But in the intercultural stage no one else knows men's ways, Jackson simply claims the audience's participation from something alongside the girls to reading in front of them, the bedchamber roof is now possessed, and we are powerless to stop them, as we have been much as might accuse.

HEALTHY CREATURES

Perfekteus perdere n  
universum sicut haec Erosus Fili

**H**ospital Care, Peter Jackson's fourth feature, will already have had its say by the time this issue is released. However, as is such an important work – surely the best film ever



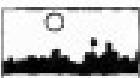
— 10 —

# DOCUMENTARY TRADE REGISTER

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# inreview

## Books

### SETTING THE SCENE: THE GREAT HOLLYWOOD ART DIRECTORS

Edwin F. Schuster, Harry K. Abrams, March 1981 (1980). Tex Willer, \$12.95.

The publication of a book on production design at film's 75th could cause the art director—producer, or even art director of any sort in the entertainment media of film, theater, & television—dissatisfied to re-examine the role of the production designer, derive new and greater pride in his/her function, and reassess while following the history of art design from *The Birth of a Nation* (1915) to *Avatar* (2009).

Though Schuster profuses to follow the complete history of art design, he focuses on a consecutive history on "the golden age of art direction," the period of his observation, 1930–1950. Although his analysis and insight on that period is often inspiring, the depth of information, especially that not extant in the present, As I achieve the historical period, Schuster's celebratory language and nostalgic tone derive from the preoccupation of historical and cultural material.

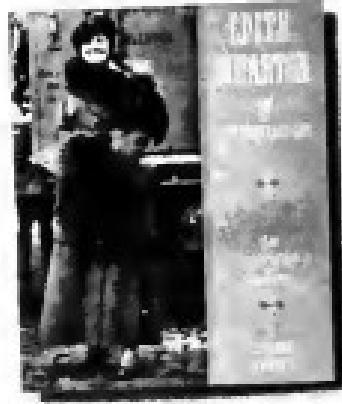
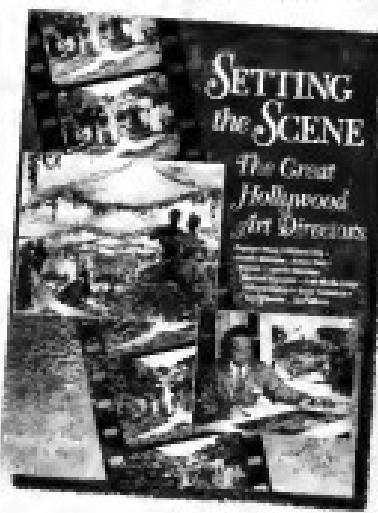
Schuster begins his book with four chapters. The first two are divided by genre and discussed thematically, with titles like "Silent Screen Art Directors Before Sound," and "Sightings in the Coral of Hollywood Westerns." His final three chapters are devoted respectively to Alfred Hitchcock, the designs of Raoul Walsh, and "From Cabin Masterpiece, *Mary Poppins* and *Citizen Kane* the West." Schuster is able to present a complex body of historical and historical sub-matters within a broad and ecumenical context. Yet the sub-

ject material through its extremely categorized subjects, requires reading as an encyclopedic view of the production designer's interests. His account of the "metaphysical uses of color" in *The Confidential Agent* (produced by David Lean) of "what is when used, which the symbolically catches fire from the exploding propellers and bows red, that name colored black, the color of death"; relies on detailed comparison rather than analysis of the overall intention of the design.

The profiles of designers such as Hans Dreier (*Double Indemnity*, *Seven Days*), William Cameron Menzies (*Cliffs of Moher*, *Cave of Hell*, *Witch Doctor*, *John Doe* (Lioness of Arabia), *A Man for All Seasons*, and *Barrett of Berry* (*Destry*), *On the Waterfront*), are filled with extensive and useful descriptions of their approach and solutions to each film. In addition, the designer's relationship to the director, director of photography and the

art department is well documented. But unfortunately, with few exceptions, Schuster does not extend his narrative manner so far contemporary designers of the 1940s or his present. In fact, his discussions of recent film history, such as deciding the *Velvet Frontier* (1980), rely production design credits to determine possible contributions other than designers of whom he is ignorant.

The reader finds that Schuster describes most fully an all of epic quality. The earliest Grand Film—*Giant* (1955), *Availability and Evaporate of the Soul*, *Conqueror* (*Elmer Gantry*, *Marked Women*, *Madame Bovary*, *Rebel*), film presenting a material reality (*Elie Wiesel*). He continues in quoting that "only modest" director such as George Cukor (1959) or *My Fair Lady* (1964) have relatively modest and unassuming art directions. The power of Schuster's text and why his book is far from disappointing, it is a disappointing for the designer who wants to make paths a learned work, thereby including only about 30 more or more than 200 from the period prior 1970, as no later addition can it include *Franklin* the most complex book on the subject ever written.



on *1977* by Leonard Maltin, *Focus* on an actress (Fay Greer's *Cabaret* and *Other Grand Illusions*).

In the complete examination of film paths in *Conqueror*, *Madame Bovary* and *Marked Women*, Schuster tends to concentrate on the designs of the "young love" of film. In his part on *Citizen Kane*, Schuster discusses the importance of the visual art director, Perry Ferguson, and beautifully explains the critical basis of W. H. Phipps' film that and nearly every other film in *Fascination and Mystery* of film period. Phipps acted as an administrator and link to the studio, but no very clear career as a director. Nonetheless, Schuster includes the film of Ward Ihnen's designs with John Ford as *Dragnet* and *Riders*. Phipps' work has been cast as *March of Mathematics*.

Although it is evident that the designs in the three volumes of the three main earlier eras in film, Schuster's work will be the Hollywood of the 1950s, '60s and '70s rather than a less absolute contemporary viewpoint. His retrospective and obvious periodically measure the artistic beginning with his focus, "The last art director was a suspect?" This allusion to *Crime* on a judgment rather than historical view to the book Schuster's questions and wonderful rolls and sketch collages shape the book, but a serious and complete history of art

designs at film is still apparently awaited.

### A SIEGEL FILM: AN AUTOBIOGRAPHY

Carl Reiner (ed.), *Screen Art Directors* (1980), *Hollywood Squares* (1980), *Alleyway* (1980), reading several self complimentary situations. Inspector J. D. Tippins (1980) certainly knows whom he has a, but this doesn't keep us from being a bit forced that the

Dan Siegel's career in acting, direction, writing, and producing film from the 1950s to the 1980s. He began as a partner in Warner's film library, in the fifties of the rapid studio system, with his early films to back, *Shall We Dance*, *Highway to Heaven*, *Midnight and Midnight*, *Brooks Atkinson* and *Independent Production Directors* in the displaced, classic production movement of the 1960s. From *How Green Was My Valley* to *The Big Heat* in 1953, he was a prominent, controversial director associated enough to make many more features, including *Witness* in 1954. Along the way, he directed *Early Morning*, *Deadline at Dawn*, *Searchers*, *Red on Blue* (1957), *The Killers* (1954), *Shane*, *The Big Gundown*, *One Day and One Night* and many more television, the book contains an indicated episode depicting his television work.

The book is told together by Siegel's three primary voice casting, costume, sound of his

cost. Never assisted by the industry in one of its most, he was nonetheless closer to the top than the bottom - a good average point. While larger - at this account - others gain the last word in conversation, he isn't, unposed or writing scores, shouting back or revealing embarrassing secrets. And from his assessment on Siegel's performance persona, the book gives a genuine deal of information in three areas: the opinions and development of the Hollywood production system; production history derived from those Siegel had been involved in, and, perhaps most interesting of all, how Siegel chose about creating a sequence - how to break it down into shots and point it to a camera.

Nevertheless, the book defines the extent of the modern American screen film director, writer, producer, editor, and, finally, cameraman.

Right behind the autobiography is a chronology, annotated with dialogue scenes from his life, some of which are fundamentally accurate, some of which are probable, and some which are doubtful. It is for me a companion volume to Warner's on the 1930s, an extremely short history which includes no list of his top pictures. In an attempt to amputate from Siegel the reason for his being the acknowledged operatic master he was just Warner's friend was.

## GET THE PICTURE OBITUARIAL DATA ON AUSTRALIAN FILM TELEVISION AND VIDEO

*Reviewed/Tony van Meter/Screen International/10 December 1993.*

This third edition of *Get the Picture* is the best yet and an invaluable reference for those concerned with the rise and shape of the Australian film, television and video industries.

The structure of the new edition is much the same as the second (Review of the past four years, Production, Distribution,

Cinema, Information, etc), with each major section preceded by a concise but informative article by Jack Cowen, Jimmy Bond and David Court, Mary Ann Rod, Mike Mandel, and Peter Lumumba, respectively.

One useful addition is the



new edition to 'Post Form' (1977), which recuperates a year in laymen. There does lead time in regard of other detailed stats, graphs and diagrams, where one can read, study and ponder his heart. The author does have the experience to assist in the analysis of all this data, but the APC's track record is generally excellent as this field.

As well, we look at proposed wall-to-wall talk, a technique to find and try to get off as little free time as by this author in review of previous editions, thus a focus on local, used and syndicated.

At the same time, there are some discussions that are not being addressed as perhaps they might. For example, many film titles are missing (The Castle, Board, The Blue Mountain Killing Mystery, A Country Life, The Fatal Bond, just to name a few).

Some of the data information about Australian, etc., is not passing. Why is *Robert*, a distinctly short Australian and particularly produced (as a company owned by the Australian Village Goldmine Pictures), called "British", whereas *The Piano* is considered mostly Australian, despite being entirely shot in New Zealand and French Polynesia?

Similarly, *The Great Western*

of Siegel's, which is clearly a domestic feature film all the lead series, *Topkapi* (Cleopatra), plus a number other that, formally called *Audi*, is now included in "Former Film Festival".

There really is Australia Then.

It is, like *The Content Club*, what is clearly a domestication. Also, as well the writer describes a "feature film" as an entity every entity the meaning of the word "film".

It is disappointing that *Get the Picture* has not taken on board the pricing. Numbers of other countries in regular fields, and collected the statistics of the Oscar II (top of the world). After all, if one can buy in the pleasure to anticipate all the new research which is about to be accurate, and to help oneself increase service-response from the public record, then the APC is a short body. In the summary, the personnel and the government need to do so.

Again, based on this page, *Get the Picture* is a reference to be relied upon.

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## Books Received

### ANTHONY HOPKINS: IN DARKNESS AND LIGHT

*Reviewed/Helen Cullinan/Publishers Weekly 1993 May 23 pp. 120, pb. \$12.95.*

### ASOTEAROA AND THE SENTIMENTAL SHRINE: MAORI FILMS IN AUSTRALIA & NEW ZEALAND IN THE 1980S

*Reviewed by Jonathan Smart, La Trobe University/Media International Asia 1993, 14(2) pp. 115-125.*

### AUDREY: AN INTIMATE PORTRAIT

*Reviewed/Margot Fink/Screen Australia 1993, 18(1) pp. 102-103.*

### AUDREY: OBITUARIAL DATA

*Reviewed/Margot Fink/Screen Australia 1993, 18(1) pp. 104-105.*

### Beyond the Stars, STUDIES IN AMERICAN POPULAR FILM: VOLUME II: LUCILLE BELL IN AMERICAN POPULAR FILM

*Edited by Paul Gangelin and Linda R. Miller/Indiana University Press, Indianapolis 1993, 191 pp., pb. \$19.95.*

A collection of eighteen essays by eighteen American film scholars, exploring the basic dimensions of place.

### BIG SCREEN SMALL SCREEN: A PRACTICAL GUIDE TO WRITING FOR FILM AND TV IN AUSTRALIA

*Reviewed/Helen Cullinan/Publishers Weekly 1993, 14(2) pp. 121-122.*

A comprehensive and A wide-angle handbook for budding screenwriters, with a good sense of humor and encouragement of daring to catch imagination. The exercises are lucid. Even if you are not a writer, but simply having a writer's block, doing an exercise or two out of this book may prove to be a thoroughly enjoyable diversion.

### BRANDS

*Reviewed/David Kastan/Publishers Weekly 1993, 14(2) pp. 120, pb. \$12.95.*

The *Brands* (Biographies) (and in an enhanced print) keep on coming. Along with Peter Matthiessen's *Marion: The Life and Death of Marion Davies* (1993), this is the one by Robert Taussig, which is a much less worn-out old tale.

### CONTEMPORARY AUSTRALIAN TELEVISION

*Reviewed/Karen Egan/Publishers Weekly 1993, 18(1) pp. 102-103.*

### DESIREE (UN)LIMITED: THE CINEMA OF FRÉDÉ ALMÓYAVÍZ

*Reviewed/Sarah Price/Literary Review 1993, 15(1) pp. 102-103.*

### DICTIONARY OF FILM TERMS: THE AESTHETIC COMPANION TO FILM ANALYSIS

*Reviewed/Peter Pohl/Praeger Publishers New York, 1993, 198 pp., pb.*

### EDITH WHARTON: AN EXTRAVAGANT LIFE

*Reviewed/Douglas A. Johnson/Publishers Weekly 1993, 14(2) pp. 120, pb. \$12.95.*

Given the rarity of the *Ladies* (published posthumously in 1924) and Julian's short biography (Volume 1973), written by Robert Wharton, the book has been rather diminished by R. B. Lewis with his over-elaborated biographical biography (respectfully, but, alas).

However, there is now Julian's *Wharton: A Selected Bibliography* as an excellent alternative. It will be of particular interest to those whose interests in Wharton exceed such the greater part of film adaptations, given the number and quality of photographs.

Like all Wharton books, it is beneficial to look at, hold and read it in the hope of getting the most out of it. Making it a point for anyone with an interest in one of America's finest novelists, and especially literary readers.

### GRETÄ & CECIL

*Reviewed/Jeanne Days/Booklist 1993, 19(1) pp. 102-103.*

### INGMAR BERGMAN: FILM AND STAGE

*Reviewed/Bertrand Tavernier/Publishers Weekly 1993, 18(1) pp. 102-103.*

### LOOPS AND FRICTIONS

*Reviewed/Peter Weller/Publishers Weekly 1993, 18(1) pp. 102-103.*

### VIDEO MOVIE GUIDE 1993

*Reviewed/Mary and Michael Farber/Entertainment Weekly New York, 1993, 198 pp., pb.*

# Armstrong

It was very hard for me on *McCabe and Mrs Miller* not to do it the way I wanted to do it.

For my movie, *The Last Days of McCabe and Mrs Miller*, I had a second unit to do some other stuff, there were about four days of filming.

I had the idea that if any of the Australian cameraman's photos who live in LA would be able to do it, I said, "What an Australian cameraman and not whether there is a commercial character around, because I don't think you can do it." They rang [DP] Peter Levy, who said, "Well, Mark Lewis is here and we've worked together. We'd be happy to do it."

It was a very small situation so we did and drove up everywhere and go through the offices of MGM and Paramount and say, "You know, I want the medium coming in here first, if you get the church again, the last time I showed it to you, we must look no right again."

They made me understand I will be wonderful because the old no being helped out by some other Australian. I said to Peter, "You know this has got to look good. That is, Geoffrey's Academy Award that you are helping?"

So when Geoffrey comes over for his luncheon, they never understand what a cameraman really does. Movies that have pretty land maps often do that, the ones that are nominated. But I said, "You have a huge burden on your shoulders! You're going back for the landscape alone!"

They did a great job with the full sequence and I love them both a big bunch!

How much of the post production did you do in Australia?

"We did all of it in Australia. Michael Jackson came over to Canada and was working on our writing group. As soon as we wrapped, we all flew straight back to Sydney. Michael, under pressure, had to write such a new scenario. He had a Godfrey come over there and an Australian cameraman here. He did the final cut here."

"We also did all the visual here. Lee Smith was our sound designer and he had a huge team of sound editors, because it was such a huge post-production. I think my last drama movie people working on the sound. He did the final cut here."

"We also did all the visual here. Lee Smith was our sound designer and he had a huge team of sound editors, because it was such a huge post-production. I think my last drama movie people working on the sound. He did the final cut here."

Tim Jenkins, who did all the digital tracks, came back to do the mix in America, while I did all the post sync with the screen."

I then had to go on to the radio, that the best way to make sure at this time we had to absorb the roles in Australia, as well, and do all the visual grading here. So, Michael Jackson from Animal Logic, who did the roles in *The Last Days of McCabe and Mrs Miller* [1995], designed the role sequences and they went ahead here by Roger Corlett and Arthur.

Then, Andrew Garfield, who has done the casting [including] on all my films and *The Singer and The Dancer* [1998], did the casting and the sequencing here. It was only taken back to Australia for the final work, or the ending's work."

"We did the music too on Boardwalk with Goran Grgic and Wayne Drury, and also with Phil Heywood from Aishi. Because it was no pure rap, one who did most of the music in Asia. We were actually using two animal images to score. Only the final point to the soundtrack went down in Australia, because she had to record a Sony Digital track and the Americans are the only ones who have the technology to do that."

So, the instant post-production was done in Australia. Geoffrey Dealey at Specular was our post-dubbing co-producer.

Everybody worked day and night to get this film done. We finished the sound mix at 10:00pm on Thursday in Sydney. Goran had to get back on the next day and do another as they could go off in LA by Friday, they were printing in LA.

"Nick Johnson arrived on Friday to check the final print off. I arrived on Tuesday and checked the recorded prints, had the first print screening was the afternoon. Then I checked the various prints and Dolby SR, Dolby A and the Sony Digital recordings. It was very rare to have the sound mixer there to check the prints. Goran then came over on Saturday."

"Our last day, we started the prints packed with all the girls. The premiere was on the Sunday night and the following Wednesday it opened."

So how are you feeling now?

"I've had three weeks on the beach, and now I'm ready to have the next project off [laugh]."

Do you know what you might be doing this time next year?

"Actually, my son now works in Hong Kong, so reading books and see a few movies, it hasn't been a movie set in a while."

At one stage it looked as if you might have wanted to be a writer...

...but you're a filmmaker who is very attracted to writers.

"Because he has pointed out to me how many writers I've done whose stories, *The Last Days of McCabe and Mrs Miller*, *1995*, *The Last Days of Glen Hansard* [2000], I'm not I'm looking for stories about writers, but that writers have very interesting stories themselves. They have ideas, like their most honest work and I'm trying to do the honesty of their writing."

"To me, they are stories about people trying to find their artistic pathway. It happens in my writing because writers have written three books, but no, I've always wanted to be in the visual arts."

## Simpson

What's the only scene I think we overheard was the most striking, sequence, partly because we were very pleased for how nice it was?

"We had to make sure that every single shot was used. By the way, that's not an either/or. It is all planned, edited and all those kind of stuff. It will spark a nicely doing all will."

How far you are doing more Australian films and working with big budgets, in the last few years, bands of the Kristen寒-thorn?

A little bit harder, probably. But once in America there are companies who do big-budget films, though of a different degree, obviously.

I remember being very surprised when I walked onto one of the lowest budget movies with Green Card. I'd been listening on the guitar player from those cheap pictures and I'd be like, "Oh, this is good for such and such." We then had a production meeting and someone piped up, "Guitar man doesn't fit." I got everything I had recorded about on my website.

That sort of thing is unusual in Australia. Americans have the mindset that the way to solve a problem is to throw money at it, whereas Australians try to make a work with a number of pieces of furniture. The American idea is that there is always another way to solve a problem, it doesn't have to be the most expensive way."

Still, it can be difficult coming back to the picture. Obviously you want to keep the standard as high as possible, and probably get better on each film you do. That means you have to be even more thorough with pre-production and planning,

and make the look of tape and money work for you.

Are you doing an Australian film next?

You, it's a film called *Shane*, about David Sheldog, a child painter who basically becomes a very damaged human being and is institutionalised for 10 years. He then gets out and comes back, self-damaged, but a beautiful human.

It's a human story, a father-son relationship, partly set in England and partly back home in Australia. Scott Hicks, who is directing it, has had the screenplay for three years. He won an Emmy for his first documentary *Blacks of Steel*. He's also made several features and short documentaries. He has been talking to us for this for a long time, and I'm really looking forward to it.

What, in fact, motivated you to make a feature?

My break sound was my school. I was in the South Australian School of Art and did a *Grey's Anatomy* course. I was very interested in still photography and had a dark room in the bathroom.

I then started to watch a lot of French-type films and really fell in love with the medium. I moved to England and did a year at the London Film School, then back to South Australia in the early days of the South Australian Film Corporation. That was a fantastic time for all of us, because we were meeting a different generation and a lot of different ideas. It was a different time, a different environment, there's a sense and it's one of the early SABC features.

Like *Police at Hanging Rock* [1975].

I love *Hanging Rock*, and am passing it down to *Sunday Tea Party* [John Hume, 1978]. That's a wide range of experience and worked with a lot of different people, which was brilliant.

I then started shooting documentaries and television commercials for the SABC. It was a great training ground.

Have you had about five months off the screen?

It is wonderful and totally necessary (but I am able to work and choose the sort of projects that I do). Being able to say "No" feels very strange, but I am very happy to have reached the point in my career where I do have other priorities of choice in life (the whole is the sort of film I'd grand say in the corner).

## new media

**p27** the occasional blurb from the critics in the film's (or continue in the series "extra features") helped films on exhibition to explore new types of audiences.

Karl Korte's black-and-white two film, 1993's *Karl Korte*, a precisely crafted "one-man-show" work, reflects both absurd humour and a self-reflexive exploration of the vocabulary of mass cinema, now an accomplished film of note. Following two related cycles of happenings from the same cinema position, this populist film also examined the cinematic and technical relations they between the screen, light, space, movement, repetition and sound. The colour television film, *Die Freude ist ohne* (1994), by Peter Hane, a witty and subtle adaptation of William Burroughs' novel, displayed a very fine play of analogue and digital cameras and techniques. Hane's playful approach to his subject - "No Pools for Democracy" is situated in a post-apocalyptic city where debating with him also the metaphysical dialectic between life and death, etc. - colour the conceptual and formal undercurrents of the apparatus proper transmission media.

Klaus Wyborny's anthropological film, *Auf dem Zentrum des Universums* (Anthropos and Worldwide) from the Age of Mass Sports (1997 and 1998, 1997-1998), a multi-layered comic and lyrical work, loosely based on Goethe's *Signum in sich* of his own youth, is notable for its filmmaker's accomplished, subtle approach to his subject in a major critical sense, this film (which in the fourth part of a five-part series) is a clever exploration of recent European cultural history as experienced by an influential selection of the world; a place for the continued invention of one's own moments and thoughts.

For this writer, one of those impressive types was Mike Kelley and Paul McCarthy's collaborative colour piece, *Haus* (1992-93), for management elements, mentioned in *Journal*. *Haus* is one of the same name, dealing with visual signs of children, death, communication, and the discursive nature of life, as graphically rendered by the congealed mix of paint and life-size rubber dolls and two large painted backdrops. It was shot entirely via close-upphotography which was installed at the centre of gallery. Mind, with a powerful filmic audience and many references to basic cinema, meditation and performance art, polarised the audience. It is a searching performance work (one of the best in recent years) that engages the sensuous ambivalence of filmic language and the irony level by all in the course of

arts, social conformity and reasonability.

Robert Cohen's *Voyage of Horus* (1993) was also one of the most blithe types we have. Its bright colours (red, blues, yellows and greens), shot in Cohen's characteristic postural style of elevation, image reading, effectively captured the poetic culture of the Aztecs. We see and hear the earth, sun and wind in a slow-motion close-up stage, and the soundtrack is of organic beauty. People sit there in extreme close-up and look over at their poverty in the awesome yet whimsical Cohen's tape, with its framing, floating images, evoking like childhood, or spritual continuity, memory and the unanswerable.

The installation component of the Festival had several interesting works. *Sonic Camera* (influence on the same exposure as *el resbalón*) (1994) by Gaspard and Béatrice Gaspard is a 3D diagrammatic and real-time film (1994-95), with its spherical structure of a viewing man enclosed in a chronological-looking globe, at a competing stand that puts the viewer to walk around the installation like a similar going around a planet. Our perception of the newly cultural images on the screen also changes as we move on this highly resolved installation.

Marina Spivack's *Das Ende* (telling stories) (1992-93). As if she were a story with each cycle you need to read it again to fully know the flow of the gallery. *Abelsbrech* is a seven year old cabin that gathers in its engaged gallery spectators with only the simple history and naming play of the others in the history of documentation culture and the new electronic media, but, in its dialogue with you, creates quite diverse a sense of rollers are however at a tension with the practice.

Nigel Johnson's massive installation, *Observe, Observe* (1994) - as the title suggests - is a truly uncomplicated. I stayed a moment in the first section for a few seconds fixed my images. Johnson's piece consists of two long parts structured towards reading the gallery history in successive bodily movements as a source of enjoyment for older visitors.

Another installation which had a large appreciative focus is in our Marq's *Hyperrealism*. The gallery piece can sustain quite easily with a much more serious, though compelling images and sounds that stimulate the audio-visual forms and contents of a video game which is presented on a large video screen. Immersed in an enormous creative space, the gallery piece experiences short images well enough in a form of live music synchronization that is in marked contrast to

its input to the larger reality of our global communication systems.

The various symmetries and wide-angle shots of Chantal Akerman on the various roles of the television super highway and contemporary art is presented, respectively by its roles in installations on the Australian stations and Wilson Long's great television talk (in more recent weeks) and the concert jointwork between Leipzig Folk Song and Berlin Dixie also goes a compelling presentation on these installations with innovative content, while in Ulrich Pischl's short about his career a very general work organized partly by the visual language of the Salzburg Document, and, finally, the present day dreams and feelings problems facing experimental filmmakers and cultural producers who are working in a post-MTV Europe. On the last theme, notable French film director David Cotter and his wife participated, as did the German filmmaker Klaus Wyborny.

Documental journalists with a significant backlog of production of the current aesthetic and cultural focus during today's European media landscape. Clearly, as a spokesman (read me) has much in it like the *Luxembourg Project* in the way of well established and less-established experimental film and media arts are doing an intent of the never discussed of our and today, interactivity and computer animation. Above all, both Petersen presented ample proof that analogue and digital artifacts are co-existing and marching with us in ways we will have in chart.

## festivals

**p27** *Filming, writing by Schleswig* (1992) and *what right here or the* **p28** *Mystique Mountains*, using a Korean crew, cameras and video and back-up but imported Cambodian actors.

The range of films in the Festival is surprisingly broad. It includes three Polish films including a *Poales Poalej*, three Hungarian (including a *Sandor* band), three German (among them *Rosa Luxemburg*), *The Marriage of Maria Braun*, *Alma from Sweden*, *Paulan* (Klaus Mollberg), *China* (Dorothee Tiefenthaler, Bangladesh) (the cable Christopher re-examines), *The Concubine Project*, film from Colombia, Peru, Cuba, Malaysia, Indonesia, India and Lebanon, among others. There are no American films.

I was told they have arranged to arrange screenings of South Korean films and invited filmmakers, who wanted to come personally, but were refused permission. An South Korean film was I didn't wish before the *Psych* expressed a desire to visit the North and have more contact, but could only

use it filmmakers from the North to answer him formally.

At the closing ceremony, Ayu is given the most prestigious award in the film festival system, the Prize of the Federation of Art and Literature Workers Union, in third international award. The Korean delegation is very much in due congratulation. Many comment particularly on the dried in the film. Interestingly, the film has been as well received here, but could not be released in South Korea, despite distribution license, because, we were told, there is a ban on screening films that have Japanese songs in them.

The tiny Jogy-Koreai gate is the very moving and resonant *Winnipeg II*, *Wild Animal*, as record of the closing ceremony. At the closing bar quart, I am a table with, among others, members of the Palestinian culture, representatives of their community in Canada, who, on having won a Norwegian background, tell me "Norway was our friend".

At the start of my 23-hour train ride from Pyongyang to Beijing, a cheerful Mongolian producer invites me from the compartment I was due to share with my well dressed Chinese passengers, who have taken over all the luggage racks. We have made a Mongolian cheese and some fresh fish, in my mind Walter and Kristian now begin. They have a two day trip to Ulan Bator, and speak only Mongolian and German. I quickly absent my vocabulary and we carry on with a funny English phonetic - much like sitting on airplane seats. They are wonderfully warm people, and have a naive but kind sense of humour. As they were flat turned up at the Information section, we congratulate each other and apologize for missing each other's film.

I think she might be my last festival trip, unless I am invited to Ulan Bator - so perhaps I shall next year.

## legal case

**p27** all not surprisingly caught up with the "let's see who legal press" process which has been continuing amongst UK and continental attorneys. However, one contingency does not figure the form of defamation and other actions in damages that would still exist for Taylor after the publication of the non-fiction by BBC.

In Australia, the Trade Marks Act together with the Trade Practices Act, and in particular the Civil Rights and Anti-Discriminatory Act provides protection for domestic patents and trademarks within Australia. Obviously, when dealing on films travel to the US, filmmakers must be aware of the shifts in law and the weaker position of celebrities.

# history

After attending the Paris Exposition Universelle in 1900<sup>1</sup>, he constructed **p43** his first photographic studio and began his exhibition at Sydney's Centenary Hall in York Street. There opened with the 25 minute *Festival of Queen Victoria* on 23 March 1901<sup>2</sup>, barely two months after the event. With shipping delays between England and Australia, it was then considered to be a speedy exhibition.

Noting the popularity of colouring news items of recent events, Blow planned to be the first to present coverage of the federal parliament opening in Melbourne at Royal Yacht in Sydney. He travelled to Melbourne with his cameras, shooting more movable events in the last week of the Royal Visit than carefully selected photographic scenes<sup>3</sup>. Concluding his coverage on 11 May 1901, he reportedly stayed longer and more locally than did the "Official" cameramen. Only Blow managed to film the interior of the Federation Building during the first sittings of Federal Parliament on 9 May 1901.<sup>4</sup> The camera is now a national icon through the famous Tom Roberts painting of the seated Telts of Blow's film makes the production of these colour newsreels particularly notable.

It is doubtful whether any known of English history other than press of study and research, has given such clear and valuable information of any royal visit. [...] This country government may not be caught half way by way of correspondence.<sup>5</sup>

The film was quickly purchased and passed to Blow's "Crown" photographic studio. He combined shots with Wm. & T. Ltd's Company Film of the "Opéra" to departing from England.<sup>6</sup> The whole series went on show in Centenary Hall on 19 May 1901<sup>7</sup>, weeks ahead of the official film. The Sydney screening, while Blow's operator F. J. Jackson prepared the prints, a Ms. Lyne narrated from the rostrum.<sup>8</sup> There were no identifying credits on film or that time.

The quality of Blow's colour coverage of the Australian Parliament, which is given for the Duke and Duchess of Connaught House, Sydney, on 1 June 1901,<sup>9</sup> was not then begun to show coverage of the Sydney Royal Visit, but no complete prints of his Sydney coverage can be found.

In sharp contrast to Blow's coverage was that of the Royal Review in Flinders Street where recognises "14,000 pictures", as roughly 14 minutes of screen time. The whole show extended over two hours.<sup>10</sup> Even given that the introductory film

were prints, it was a significant,屏前 length Australian film presentation by anyone's standards.

Following the opening of Centenary Hall, Blow made the Royal Visit film for a tour of country New South Wales from 20 July to 3 October 1901<sup>11</sup>, when he briefly re-occupied Centenary Hall. His last known association with film studios (film production was in December 1901, when he shot footage of English tourist Australia cricket test matches in Sydney). On 23 January 1902, Jackson gave a lecture on cinematography to the Photographic Society of New South Wales<sup>12</sup>, before subsequently Blow wholly returned to a career in "still" photography.

## Photographer

### Mark Blow's 1901 films

An index associated with film is Blow's shows, some names below may be just "still". Only Blow claimed the film. There is no evidence of other role in other exhibitors, and none of them is known to survive:

#### 1. Arrival of the "Opéra" at Port Phillip Bay

3 May 1901. Earlier known reference: The Sydney Morning Herald, 23 May 1901, p. 12. Showed the "Opéra" with a series of 16-views from various stations.

#### 2. The Landing at St Kilda Pier

4 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 2.

#### 3. Reception by Mayor and Aldermen at Port Phillip Bridge

4 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 11.

#### 4. The Premiums to the Royal Reception - St. Kilda

5 May 1901. Earlier known reference: The Sydney Morning Herald, 22 May 1901, p. 3.

#### 5. The State Banquet

7 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 12.

#### 6. The Diamond Jubilee

7 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 12.

#### 7. Royal Party Reception from the Government Parliament House

8 May 1901. Earlier known reference: The Sydney Morning Herald, 23 May 1901, p. 3.

#### 8. State Banquet Exhibition Building Opening of Federal Parliament

9 May 1901. Earlier known reference: The Sydney Morning Herald, 26 May 1901, p. 3.

#### 9. Exhibition Building Interior Opening of Federal Parliament

9 May 1901. Earlier known reference: The Sydney Morning Herald, 28 May 1901, p. 3.

#### 10. The Royal Military Review at Flemington Reserve area

10 May 1901. Earlier known reference: The Sydney Morning Herald, 11 May 1901, p. 2.

#### 11. The Trooping Procession Melbourne

11 May 1901. Earlier known reference: The Sydney Morning Herald, 19 May 1901, p. 12.

#### 12. Prince "the Beast" performed at British Embassy in Film Native Country

12 May 1901. Earlier known reference: The Sydney Morning Herald, 13 May 1901, p. 19.

#### 13. Sydney The Duke Attending Melbourne Beer-Wine-Vinegar

1 June 1901. Earlier known reference: The Sydney Morning Herald, 1 June 1901, p. 8.

#### 14. English versus Australian Test Cricket

December 1901. Earlier known reference: The Australian Photographic Review, 21 December 1901.

#### 15. Stephen Bent's Coverage

The former Melbourne photographer and film equipment manufacturer Stephen Bent has been discussed in Part 3 of this series (August 1994). He produced a flurry of Melbourne film at the time of the Royal Visit, shown in the Duke and Duchess as a Commissariat Performance at Government House, Melbourne, on Friday 13 May 1901.<sup>13</sup> Stephen Bent's son, Rupert, recalled the event almost 12 years later:

We photographed all of the [Royal Visit] performances, including the landing at St. Kilda, and were under Royal Command to show the performances at Government House, Melbourne. We worked day and night in the dark rooms to have them ready to show. We used our own [home-made] machines, and the projector that Stephen had purchased for us for silent motion picture projection and projection, and never planned for us that everything, including cameras and machines, were made [by us] in Australia. The programmes were made at silk, and were printed in the colours of the Duke and Duchess, and of the Com-

mission Council of Australia [Lord Hopetoun].<sup>14</sup>

## Photographer Stephen Bent's 1901 films

Most of these are known to survive. All were silent films, made on Stephen's own cameras and printers, and shown in programmes made by himself.

#### 1. Landing of the Royal Couple at St Kilda Pier

4 May 1901. Earlier known reference: Everyone, Sydney, 13 June 1923, p. 18.

#### 2. Royal Procession Passing Under the St Kilda Arch

5 May 1901. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

#### 3. Reception Display

7 May 1901. Earlier known reference: Punch, Melbourne, 13 May 1901, p. 4/5.

#### 4. Royal Party Receiving After Opening Federal Parliament

8 May 1901. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

#### 5. The Diamond Jubilee

9 May 1901. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

#### 6. Parade of Senator Street Train from a Tower Stringer St. Kilda

Running date unknown. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

#### 7. Sydney Test Pugging By Indians (Hindus) [Silence]

1 January 1901. Taken around the time of the inauguration of the Commonwealth. Earlier known reference: Punch, Melbourne, 23 May 1901, p. 6/7.

More film were almost certainly shot locally for Stephen Bent in 1901, in the Royal Garrison parade on 17 May 1901 (and "nearly two hours" – a tallied roll of film which lasted "over twenty minutes"), which "was much longer than any [the Duke] had seen in the old country".

## Next installation

Such commentaries come to Australia in film the Royal Visit.

## Acknowledgments

Peter Langford and Griffith Griffiths, and their Australian Research Council Grant, provided the core financial support for this series. Their commitment to the importance of documenting Australia's older film

cautious strongly with the lack of material work in the area.

Others clearly providing resources for that trade were:

Melbourne: Victorian Public Record Office; Ian McFarlane, Sales and Army Archives; George John, National Film & Sound Archives Information Officer; Ken Hartley, Helen Tilly, Zora Bates, library consultants; Barry Wilson, Warwick Little, Ross Cooper, La Trobe Library Newspapers, Monash Colleges, Bob Kleopatra, Film Workbooks.

Brisbane: J. A. Chisholm, F. & J. Pels.

Sydney: Judy Adairman, Graham Shatto, Alan Davies, New South Wales State Library.

Cairns: National Film & Sound Archive, May Labours.

Darwin: Richard Fotheringham, Ross Wren, Ray French.

Gladstone: Pamela Whitchurch.

Hobart: Peter Morris, Jason McLean, State Library of Tasmania, Trevor Marshall.

Burnie: John Barnes of In Line, Council, craft representation and interests.

New Zealand: Toronto Library, National Archives, Wellington.

An always, we discussed broader to our areas, from Long and Astor Survey

1 Sir Donald Macleod Wallace, *The Web of Images*, Macmillan, London, 1983, p. 1.

2 Ibid, pp. 8-9.

3 Ibid, p. 7.

4 Ibid, pp. 10-112.

5 *Vision: companion to *Audrey McFarlane**, edited by MFAA, Canberra, 1983, includes this 1 May 1980 press note on which the authorship.

6 Vision year editions: *Long Survey*, MFAA, Canberra, 1970.

7 Sir Donald Macleod Wallace, loc. cit., p. 119.

8 Ibid, p. 111.

9 National Archives of New Zealand, Wellington, Colonial Secretary's Correspondence, 1A.1, 1900/1914 (1981) 1982/2277 Letter from J. Perry re Person holding living film appearance, 17 July 1901.

10 A. J. West, *Unpublished Manuscripts* (n. d. 1980), held by John Barnes, Burnie, Council.

11 Sir Donald Macleod Wallace, loc. cit., p. 20.

12 Victorian Public Records Office, Larmerie Company correspondence file 216, v. 519, box 10.

13 Victorian Public Records Office, Larmerie Co. Court Summons & Correspondence Index, 1901, p. 13—Liberator from

Galaxy Arms' Secretary W. Pow, offering to take it in trust instead of the experts of Federal Arbitration, dated 4 February 1901.

14 Ibid. Women's cause to remove Joseph Bonaparte (Melbourne press, 1901) 1901 100 (Colonial, Central-Southern Pictures, Four Inc.) 192-1929/1930.

15 *Australian Photographic Review*, 23 March 1980, p. 26.

16 Ibid, 12 May 1981, p. 94.

17 Ibid, 22 May 1981, p. 212.

18 Ibid, 20 March 1981, p. 94; 12 May 1981, p. 14.

19 Ibid, 10 April 1981, p. 20. The planned feature film was "The Story of the Governor" (Quoniam and The Presidents Through Queen Rivers, London). Pamela Whitchurch, formerly of Feature Town (Melbourne, now c. 1972) was Queensland Royal Year 1981 film director. These four films were found in various formats, but the first was not at all successful financially in that time. The second is known later to have been a 1981 Royal International, but the production of the earlier picture (long) does not however discontinued.

20 *Australian Photographic Review*, 13 May 1980, p. 19; Daily Telegraph, Last minute, 27 May 1980, p. 4; *Tele Cast*, 11 September 1981.

21 National Archives of New Zealand, reference M6021, p. 323.

22 *Australian Photographic Review*, 15 May 1980, p. 3.

23 The prior mention is also further by the late Roy Heyes, formerly of Standard Film Limited.

24 Several references some of these big gate pictures evidence of the more minor figures absent.

25 *Australian Photographic Journal*, 20 March 1980, p. 18.

26 The Sydney Morning Herald, 21 March 1981.

27 Ibid, 10 May 1981, p. 11.

28 *Australian Photographic Journal*, 20 August 1981, p. 10.

29 The Sydney Morning Herald, 21 May 1981, p. 10. The document states several small companies recently made "World Trading Company" films inc. 4011 or 4080.

30 The Sydney Morning Herald, 18 May 1981, p. 112.

31 *Australian Photographic Journal*, 18 August 1981, p. 176.

32 The Sydney Mirror of Mental, 20 July 1981, 5 October 1981, p. 1, 9 October 1981, p. 2.

33 *Australian Photographic Review*, 20 December 1981.

34 Ibid, 22 February 1982, p. 178.

35 *Press*, Melbourne, 23 May 1981, p. 107.

36 Ibid.

37 Ibid.

## From the Soil

—**Q** So, you feel the Queensland film community is on a level

p<sup>1</sup> Playing with the rest of Australia and is developing good relationships with the other local arts, both at and overseas?

Nah yes, but just one year and I think I'll be able to answer that in the affirmative. Certainly on behalf of the AFC FC love to see us have a part and voice up here.

The AFC is very good. They are very concerned to allow us to be a broader possible range, and the upcoming seminar is evidence of that. We'd also certainly be interested in helping people get closer to film by talking with its government managers. Legally, I'll be representing to the AFC that we're on a really long, no, illusory or non-existent waitlist at regular intervals, simply for resources, for education sharing sessions.

We are not talking about a lot of people on my short list who no longer still applies, and they will also get some attention by attending SFAA conference. We underway discussions at SFAA last year for a number of emerging producers, all of whom found the experience extremely worthwhile.

MFP and MFCM do their official annual appearances so not only talk on the site, but to network with their experienced people.

One of the problems I have is that there really is no one to talk to. There has been a lot of ego shown and lack of confidence caused by the fact that it is an apparently far inferior career doing, simply because everyone is on about the same level. PQ has a natural role to play in creating that concern.

My aim is to see filmmakers in that office all the time, coming in cheering, whatever. That hasn't been the case in the past.

Do you have any other initiatives in development in Film Queensland?

There are lots of special interest. One is the establishment of a Feature Producer's of Government Film Council PQ. We did it at Film Victoria with very positive results, particularly on the low-expended end smaller end of the industry. It actually helped a lot of people get into their local offices in education and research and so on.

I have support for the idea, and I hope to see it in place within this calendar year.

The other concern is to establish a Film Centre in Brisbane. Film centres have historically played a

major rôle in the development of the industries in New South Wales and Victoria – places like Open Channel.

What I have in mind is a professionally managed building which affords some basic facilities – small offices, meeting places, basic editing facilities, maybe a small studio, a rehearsal space – for any film makers who wish to access it.

It will also give the Brisbane industry a very strong feeling of identity, which at present has lacked up till now, and which I've very anxious to build up.

Other key participants in the Brisbane industry are cultural organisations such as the Brisbane International Filmmakers Inc. (BIFI), the Brisbane International Film Festival, the Queensland Institute of Writers in Film and Television (WIN) and the Queensland Film and Cinematheque. What do you see as Film Queensland's level of engagement with them?

"We have an encyclopedic board of funding for these organisations, and we have funded them to the best of our ability. I think they are all very important, from BIFI through WIN, the Cinematheque, the Queensland Screen Producers, Marriage and so on."

That is a major couple of years ago to these three bodies is significant. This is in of course reflecting a breakdown and a diminution across a number of bodies was evident, but the money was completely ill-conceived.

The Film Centre could well be the vehicle by which certain service organisations are on operationally run, managed and administered, while not having funds to lose their identities.

Given your own thanks of the work of SFAA's annual conference which initiated a connection between disparate elements of the industry which doesn't occur for much of the rest of the year.

That's true. I was president of SFAA when we held the first conference and the sole aim of it was to get people together. Sure, we had speakers, a programme and all the rest, but the main draw was simply to get people together at least once a year, to get them along and share their knowledge. And, of course, it works.

PQ will be holding a small "Queensland only" SFAA type conference in the middle of the year, again to encourage networking, collaboration sharing and a sense of community in the local industry. ■















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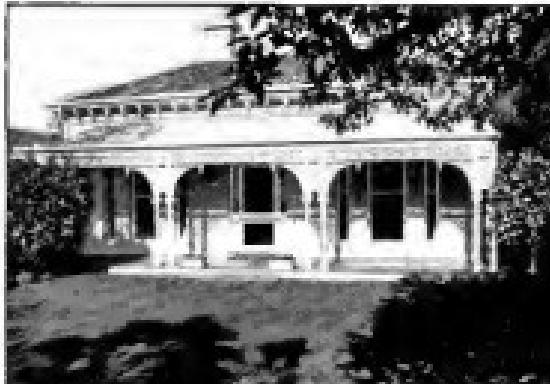
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The 1970-71 Guelph Gryphons football team represented the University of Guelph in Ontario, Canada during the 1970 Canadian Interuniversity Sport football season.



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